Aspects of Style and Design In The *Missa L'Homme Armé* Tradition c. 1450-c. 1500

A thesis submitted for the degree of Doctor of Philosophy

by

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Vol. II, Musical Examples

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Abbreviations, s.=superius, ct.=contratenor, t.=tenor, b.=bassus
ph./phs.=phrase
F 1, F 2, F 6=respectively the falling fifths closing phs. 1, 2 and 6

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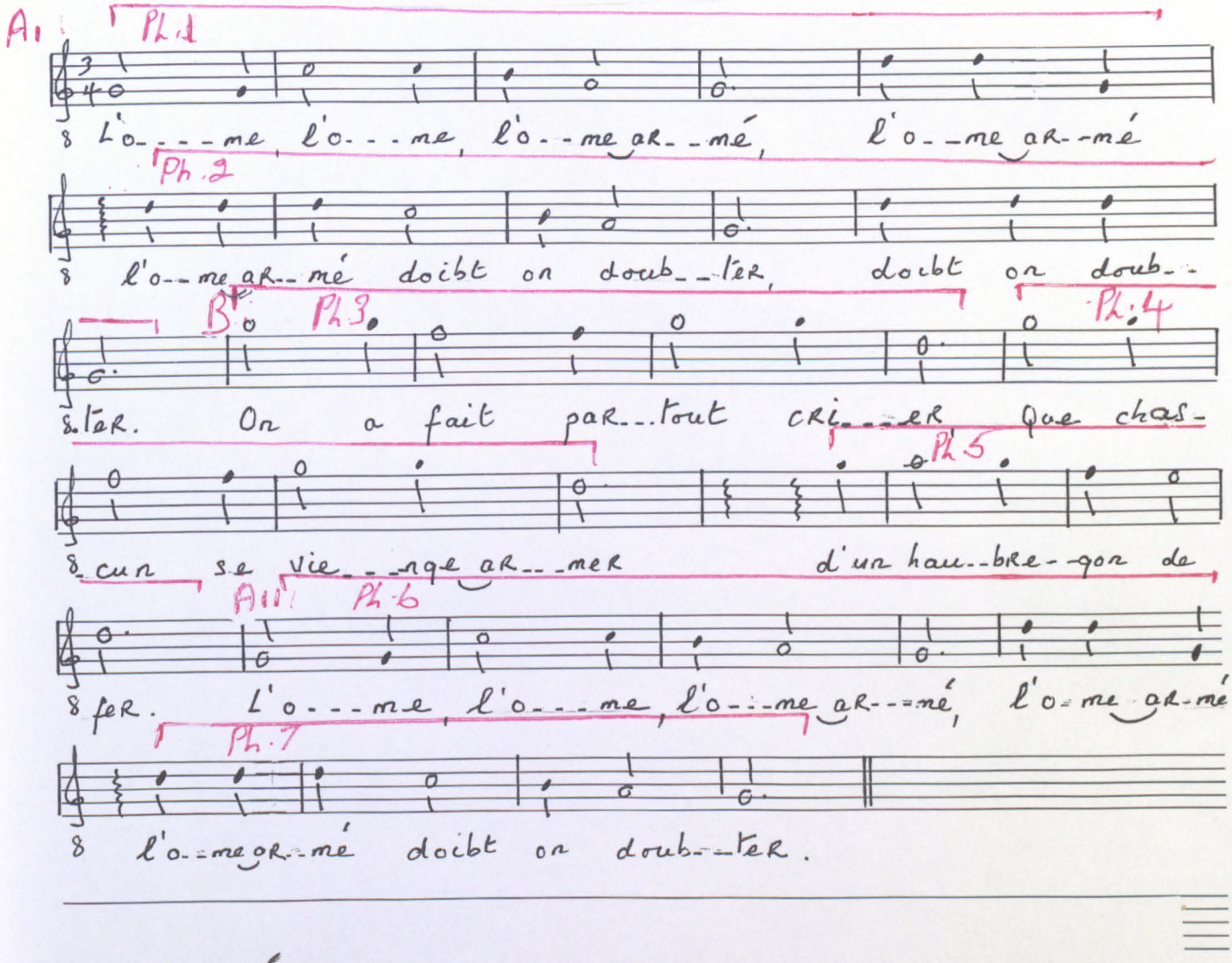
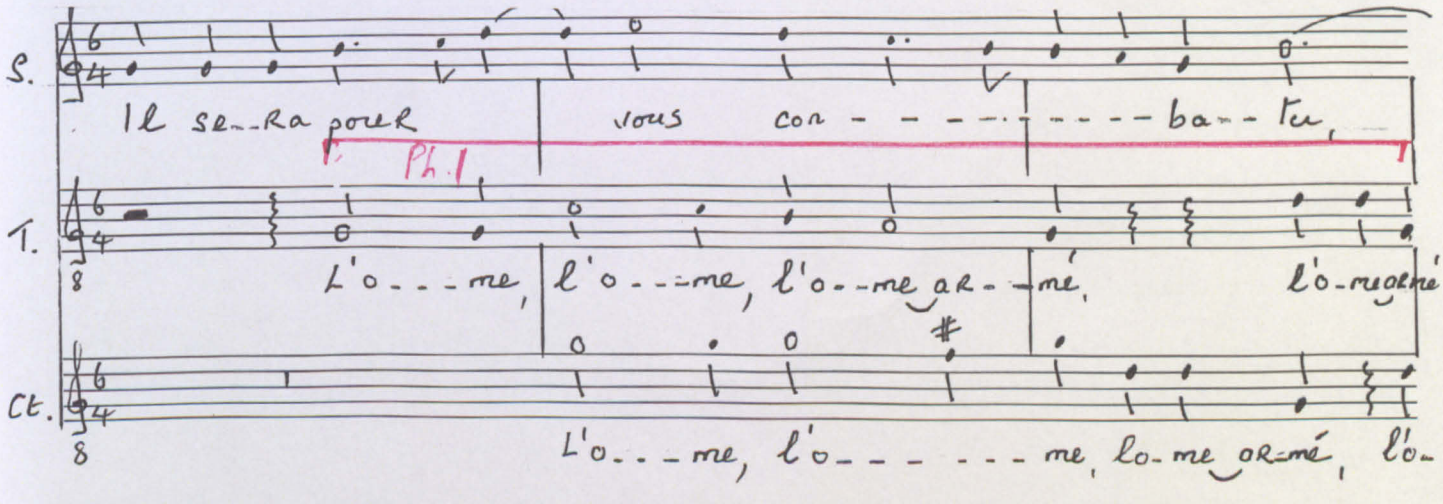
Ex. 1 *L'homme armé* melody, E. 40



Ex. 2 *L'homme armé* melody, Mellon *a*3 setting, from *Robert Morton The Collected Works*



5.

le doub_ _ _ _ _ té Turcq,

Ph.2

l'o_ _me ar_ _mé doibt on doub_ _ _ ter

me ar_ mé doibt on doub_ter, l'o_ _me ar_ _

Mais_ _tre Sy_ _ _mon Cer_ _tai_ne_ _ment,

Ph.3

et l'ome ar_ _mé. On a fait par_ _tout cri_

mé. à l'as_ _saut et à l'as_ _saut,

10.

[cer_ _tai_ne_ _ment] [cer_ _ tai_ _ _ne_ _ _ _ ment ce_ se_ra

Ph.5

_er: à l'as_ _sault d'un hau_ _bre_ _pon de

Ph.4

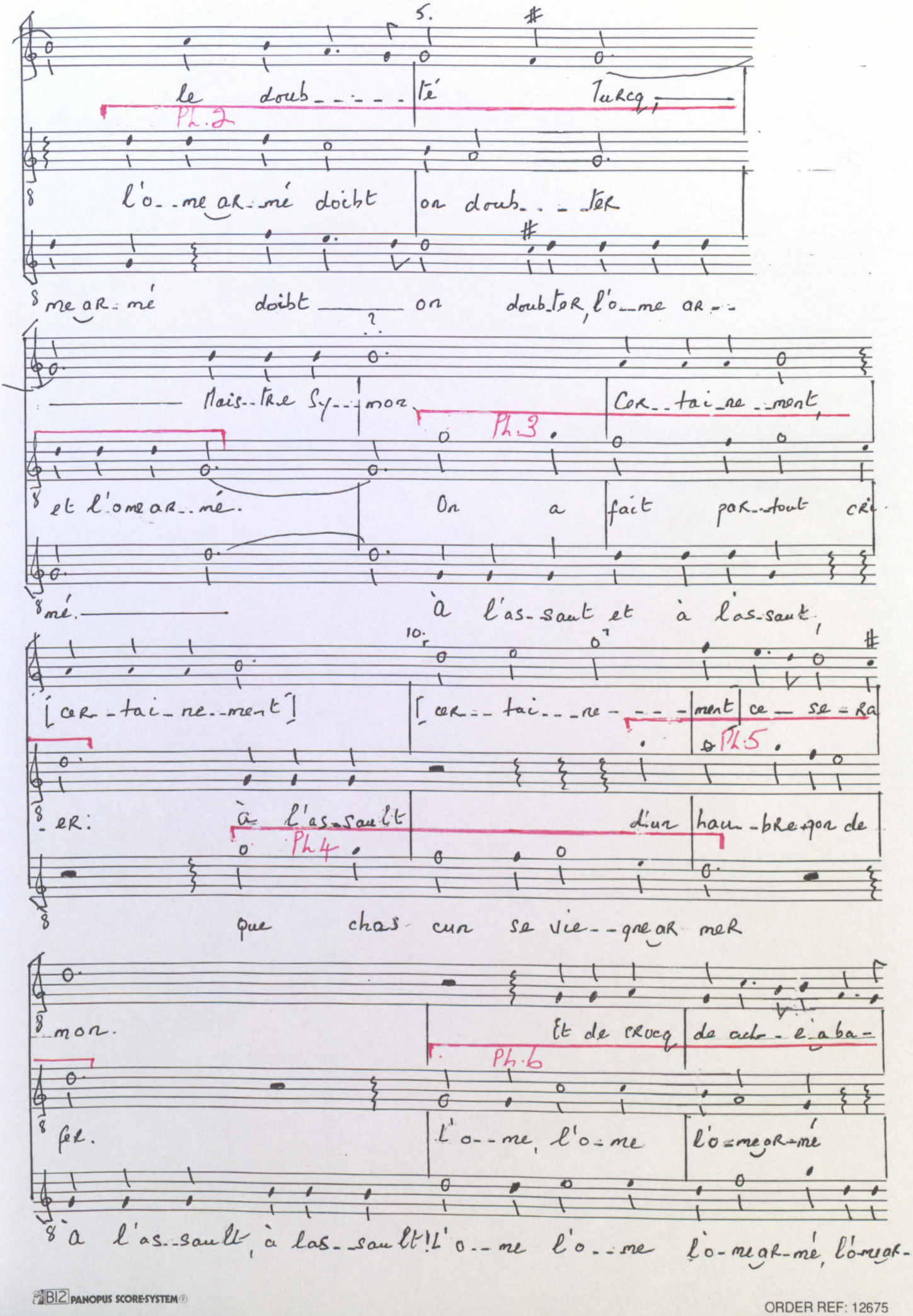
que chas_ cun se vie_ _gne ar_ mer

mon. Et de crocq de ach_ _é_a ba_

Ph.6

fer. L'o_ _me, l'o_ _me l'o_ _me ar_ _mé

à l'as_ _sault, à las_ _sault! L'o_ _me l'o_ _me l'o_ _me ar_ _mé, l'o_ _me ar_



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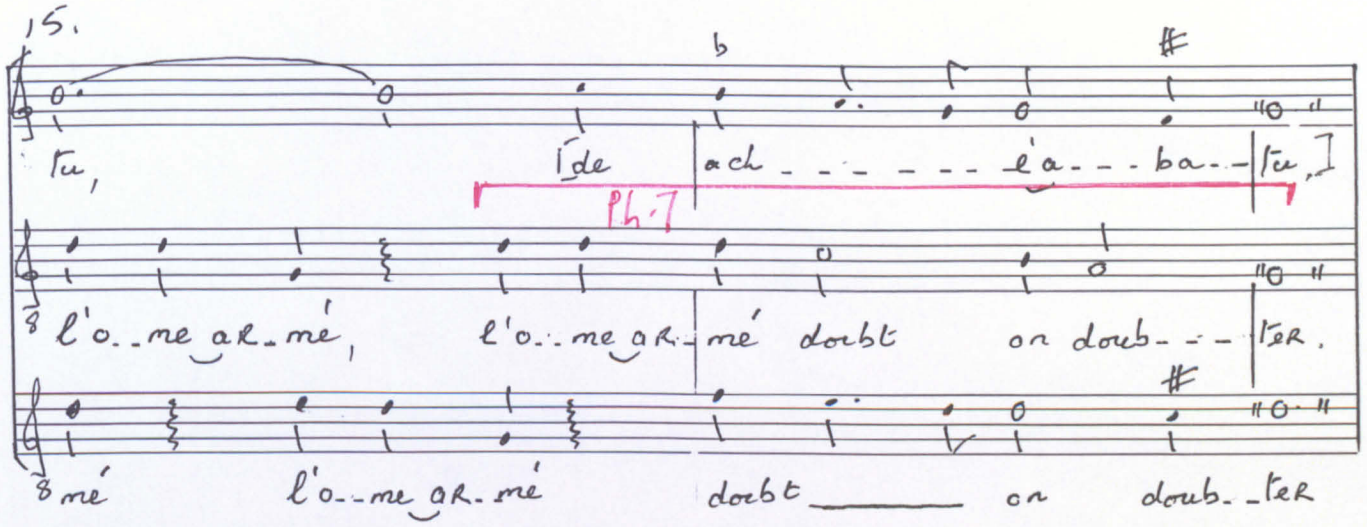
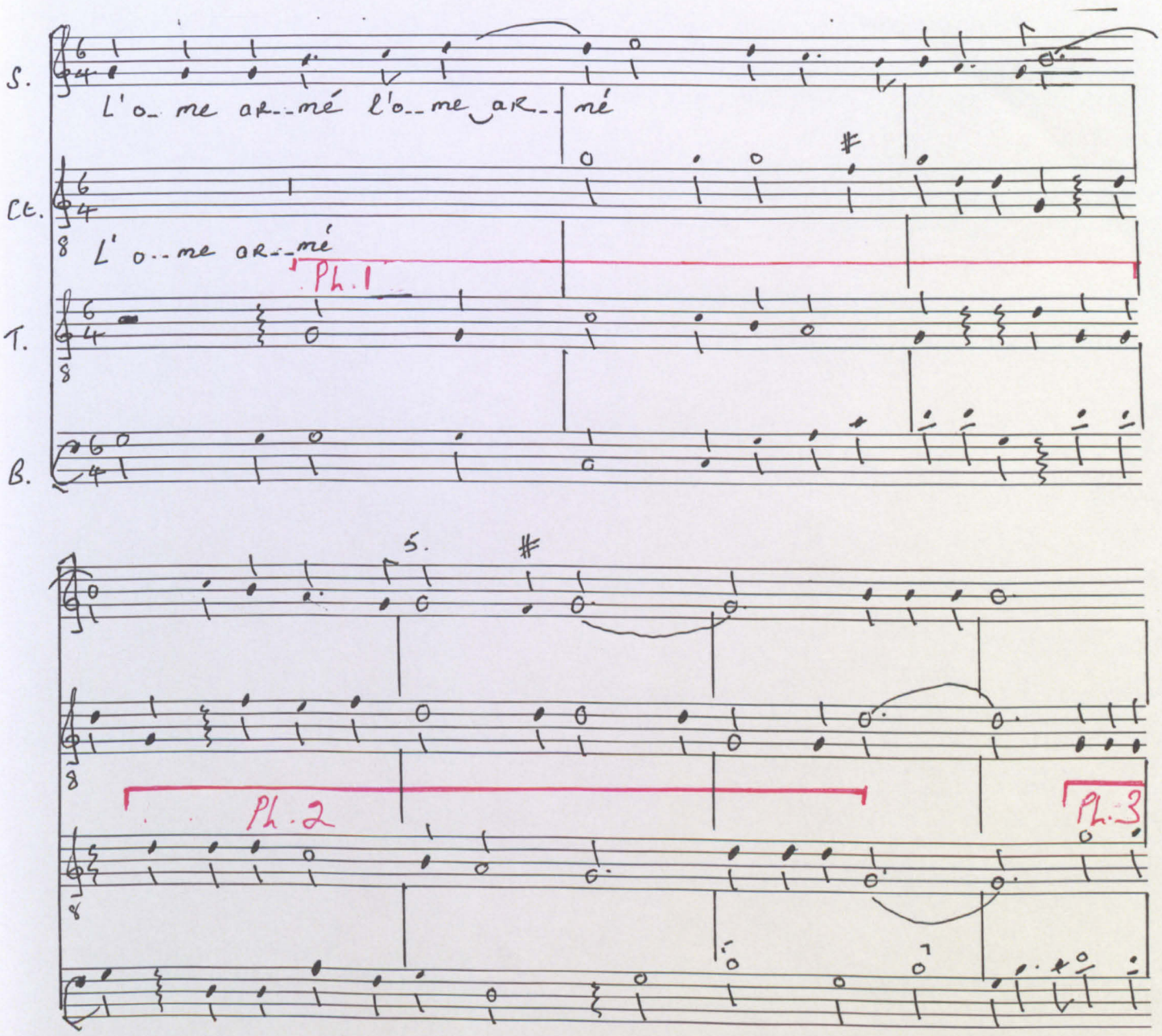
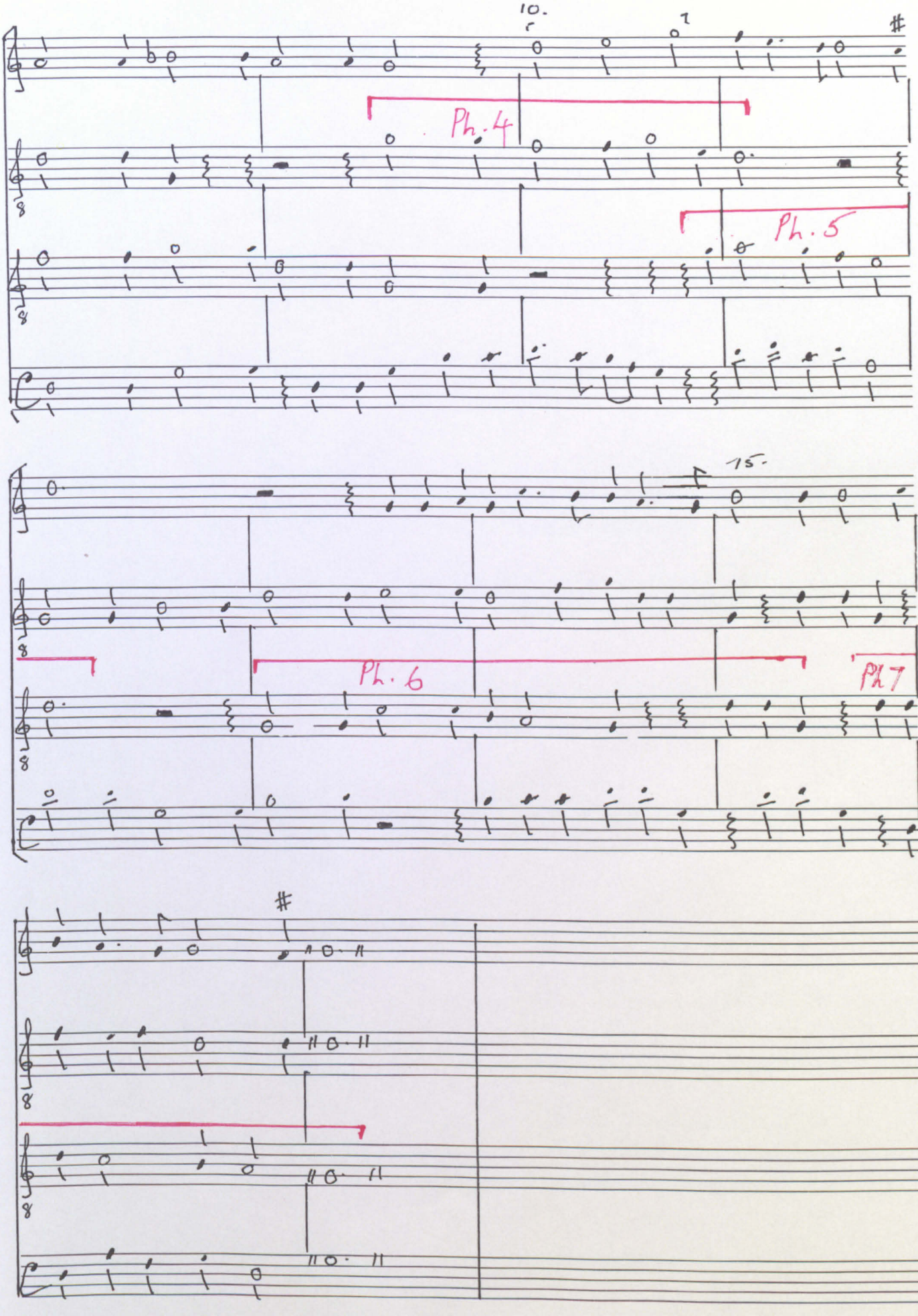


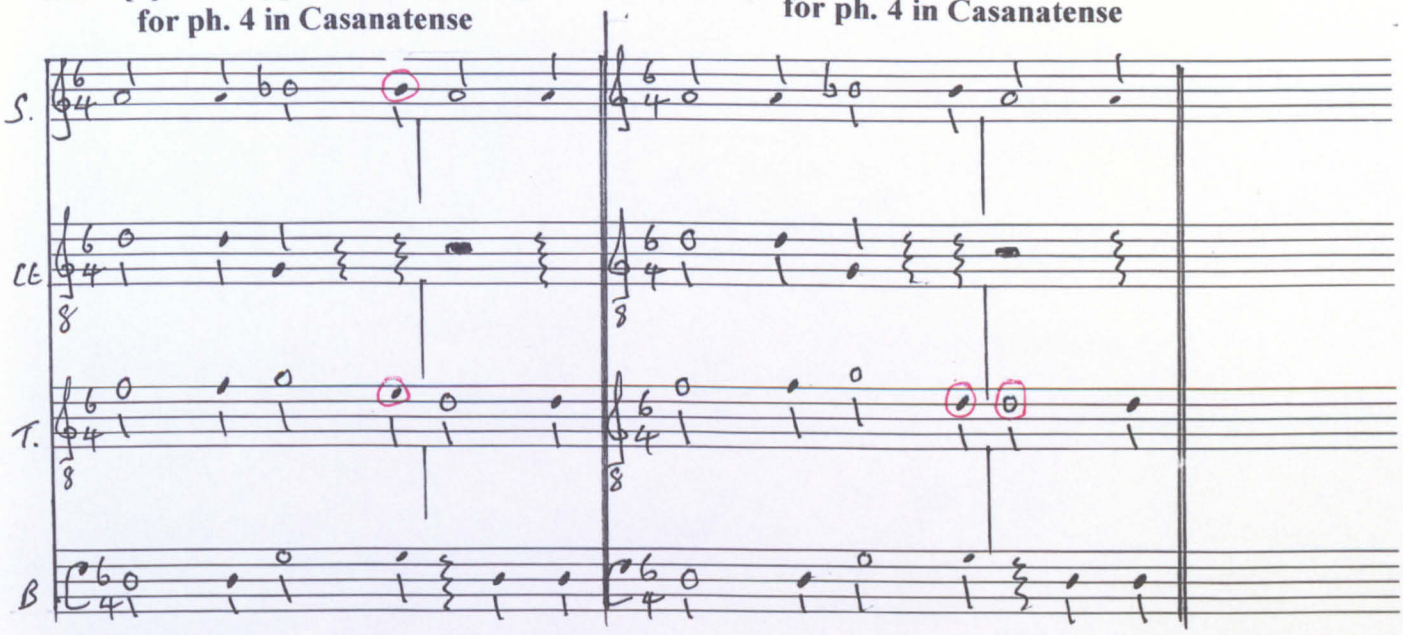
Ex. 3 *L'homme armé* melody, Casanatense *a*4 setting, from *Robert Morton The Collected Works*



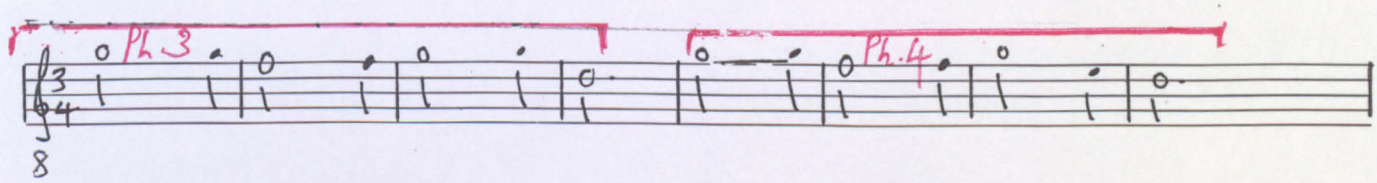

10.
Ph.4
Ph.5
15.
Ph.6
Ph.7

Ex. 4 [a] First hypothetical reading for ph. 4 in Casanatense

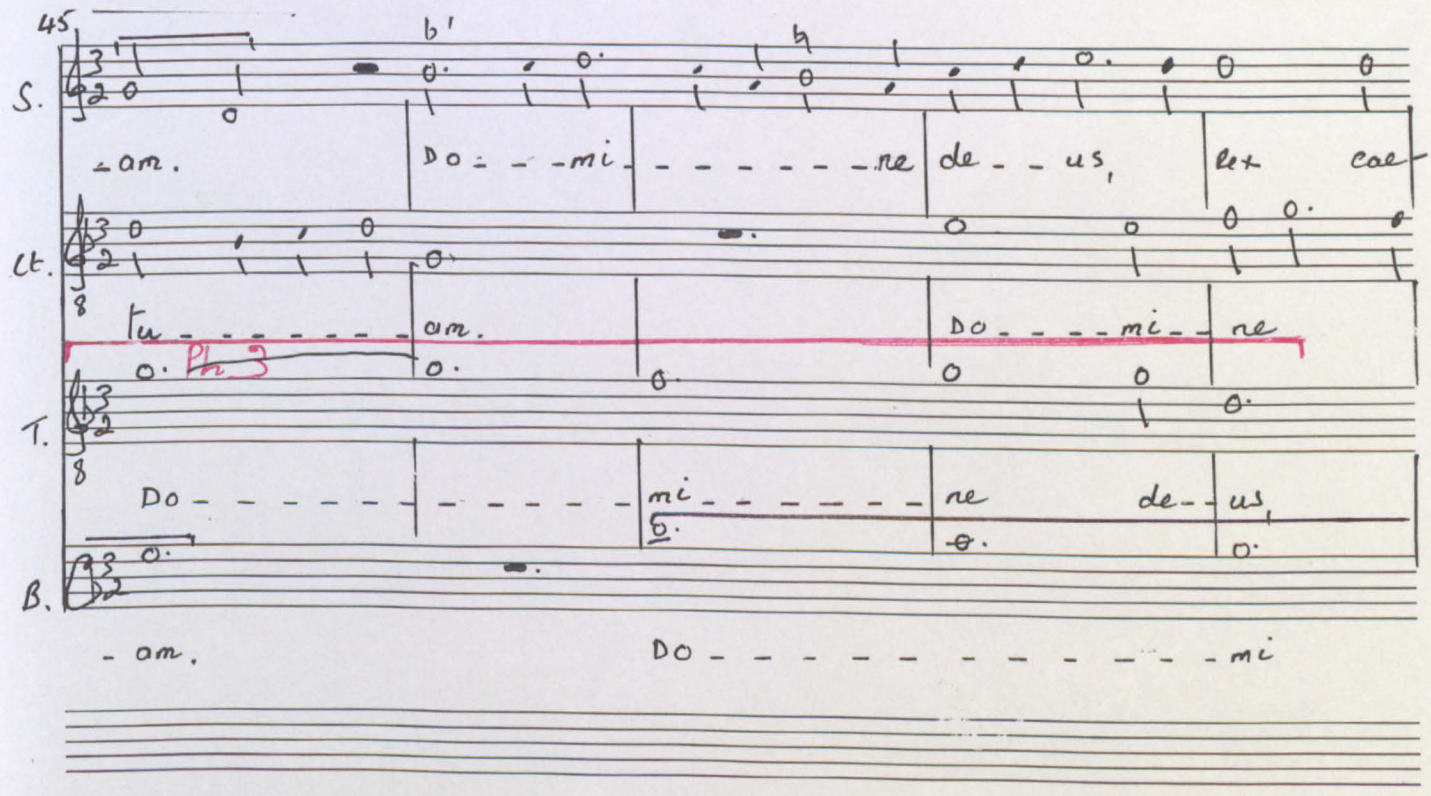
Ex. 4 [b] Second hypothetical reading for ph. 4 in Casanatense

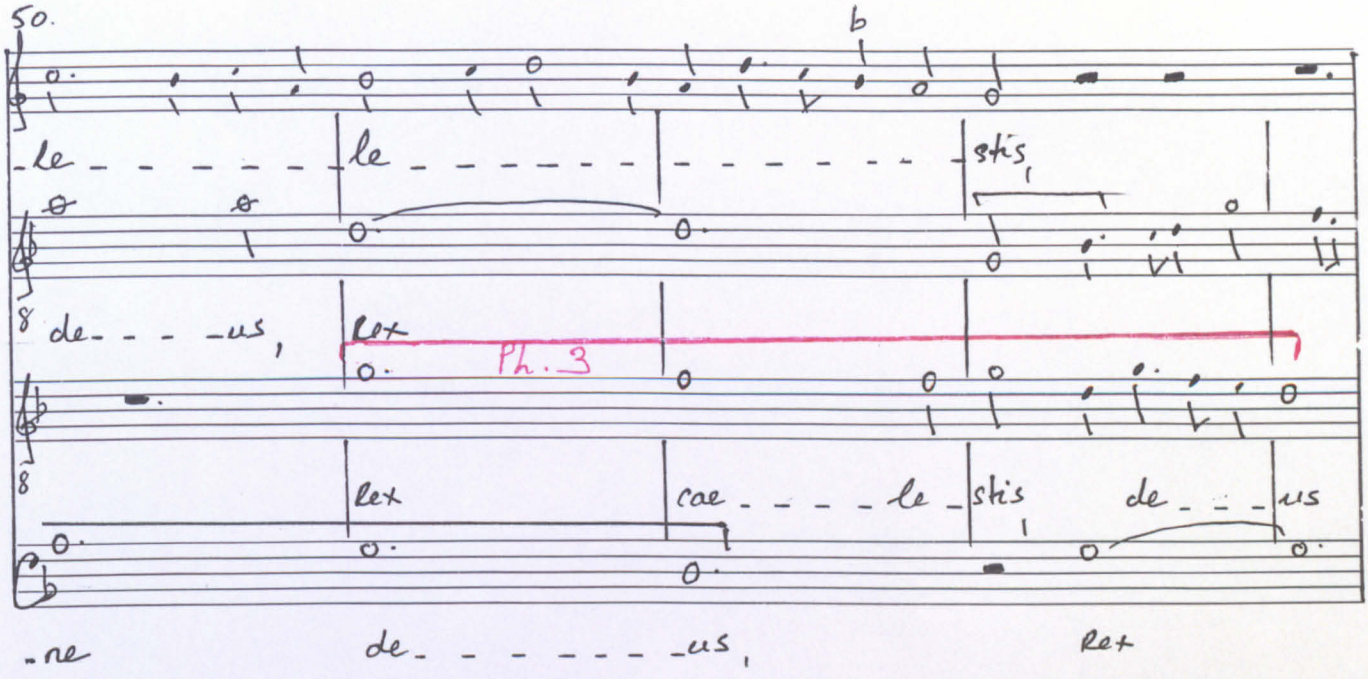


Ex. 5 Phs. 3 and 4 Casanatense, from *Robert Morton The Collected Works*

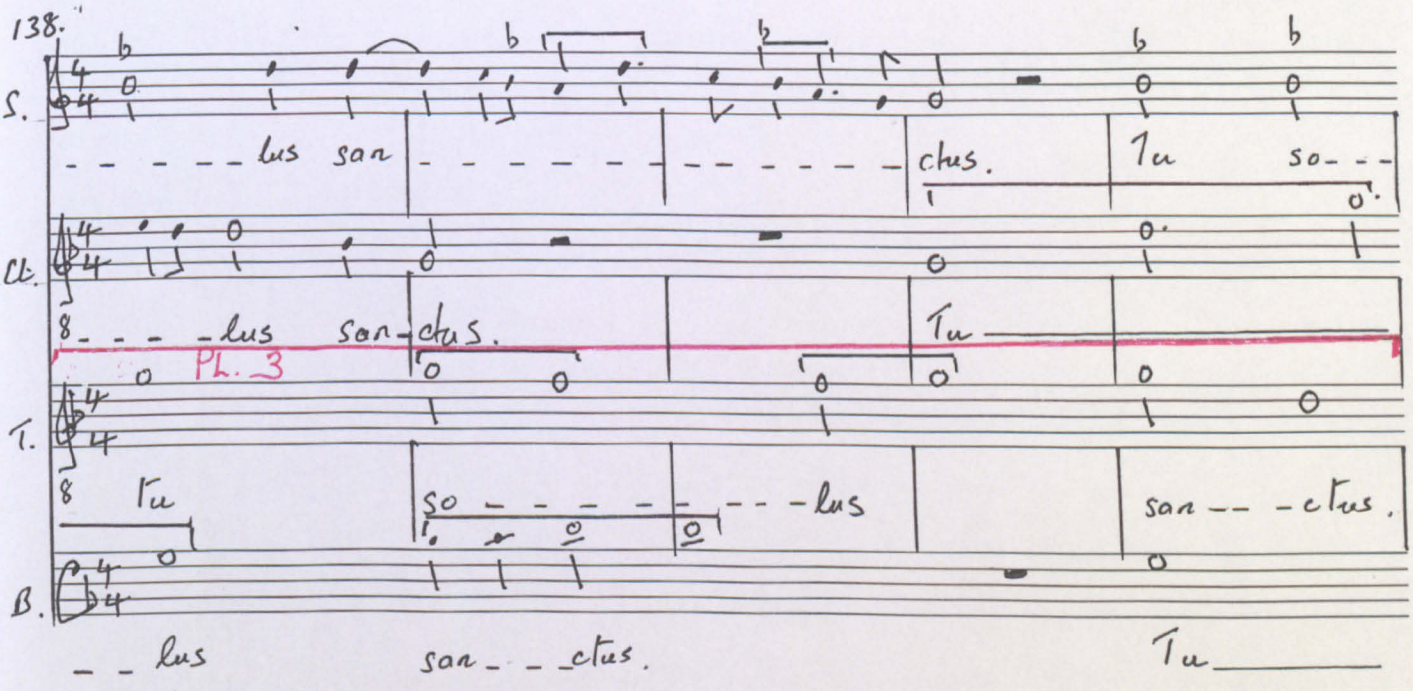


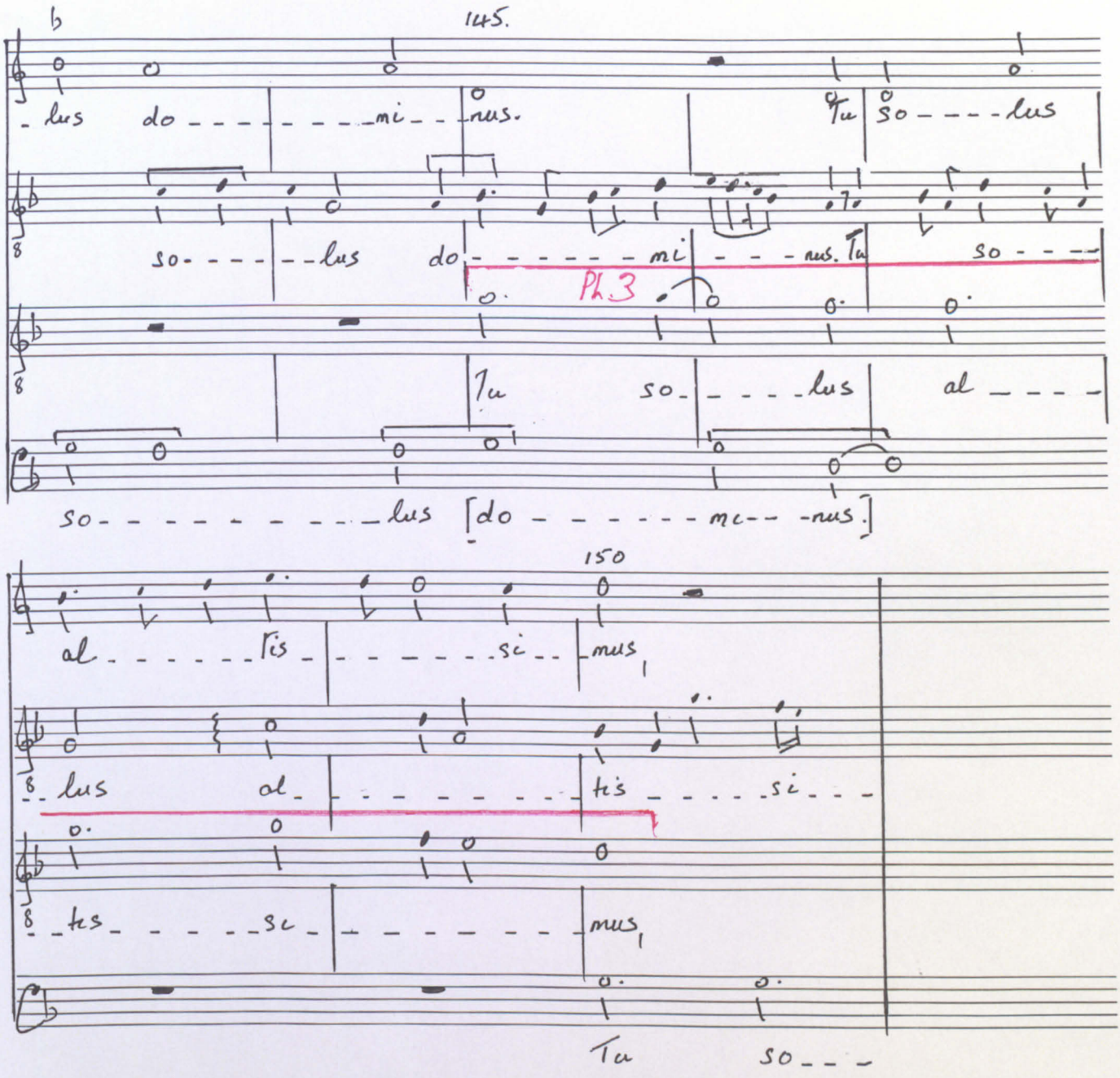
Ex. 6 Du Fay, *Et in terra*



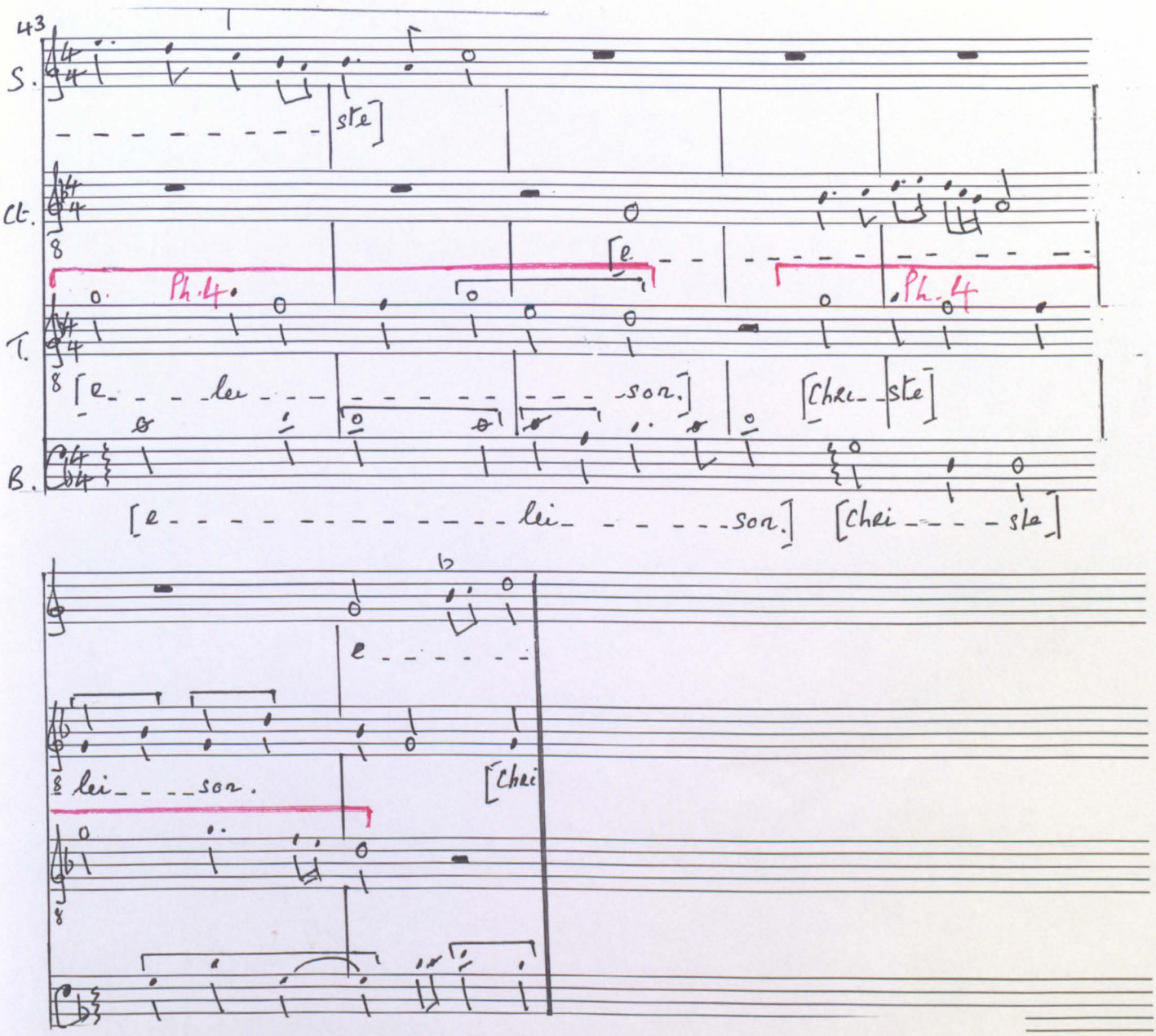


Ex. 7 Du Fay, *Qui tollis*

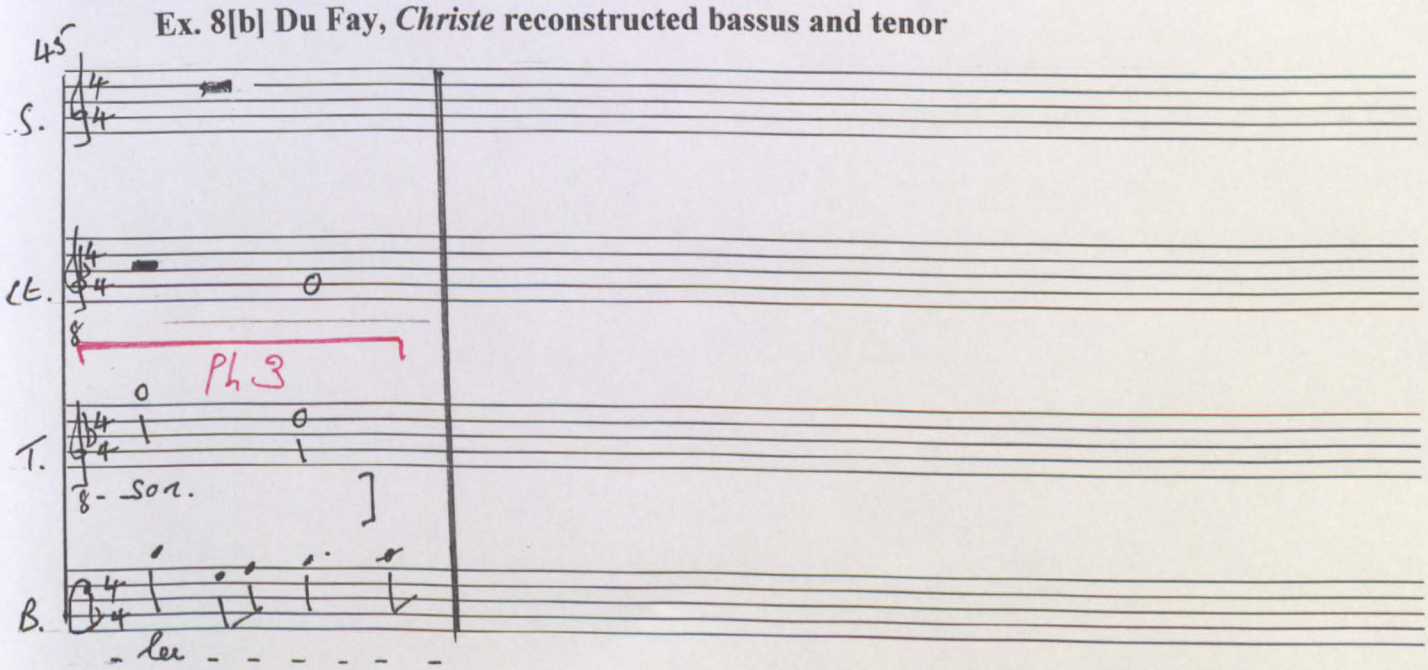



145.
lus do mi nus. Tu so lus
so lus do mi nus. Tu so
Ph.3
Tu so lus al
so lus [do mi nus.]
150
al tis si mus,
lus al tis si
tis sc mus,
Tu so

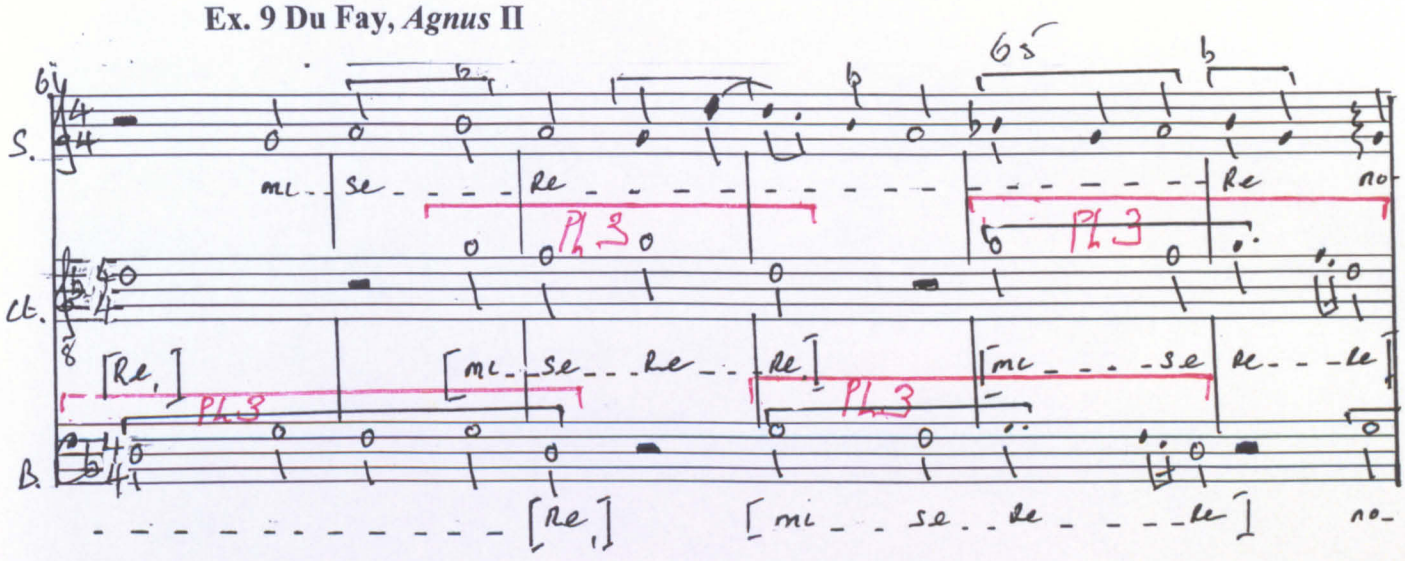
Ex. 8 [a] Du Fay, *Christe*



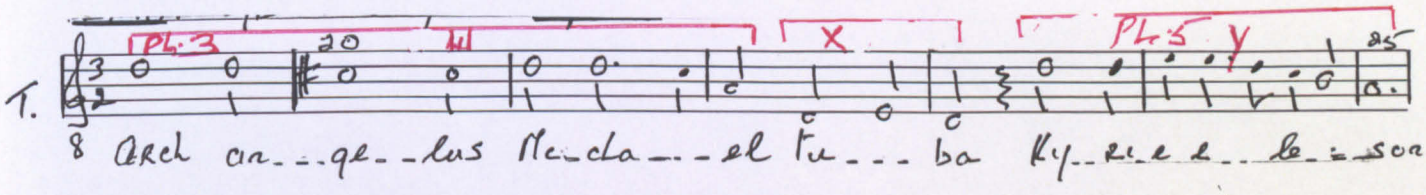
Ex. 8[b] Du Fay, *Christe* reconstructed bassus and tenor



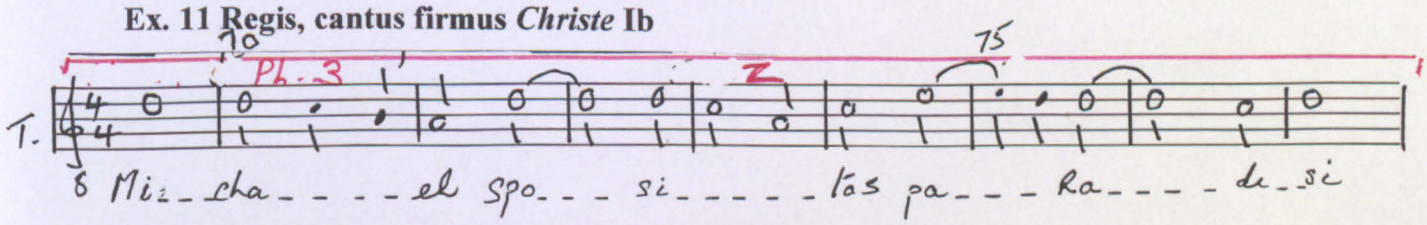
Ex. 9 Du Fay, *Agnus* II



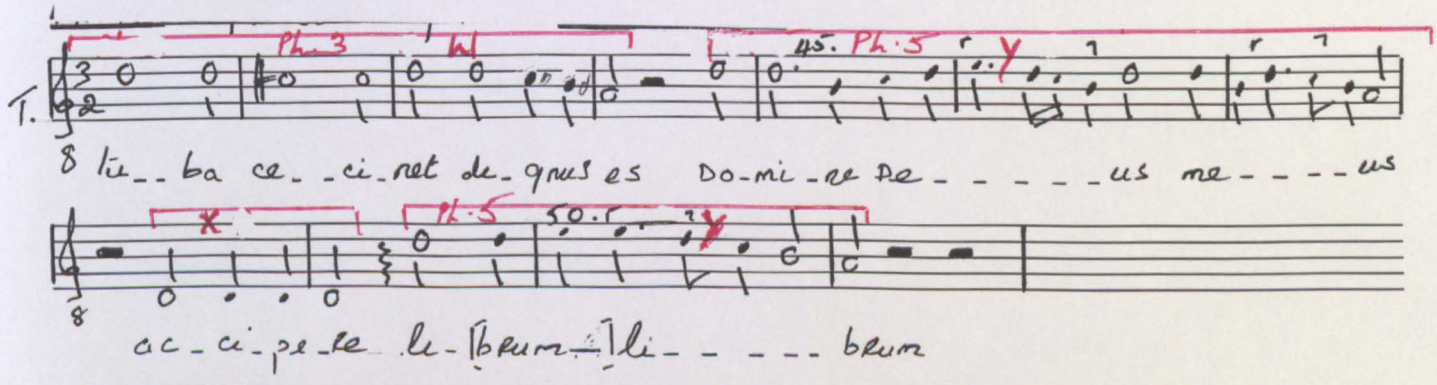
Ex. 10 Regis, cantus firmus *Kyrie* Ib



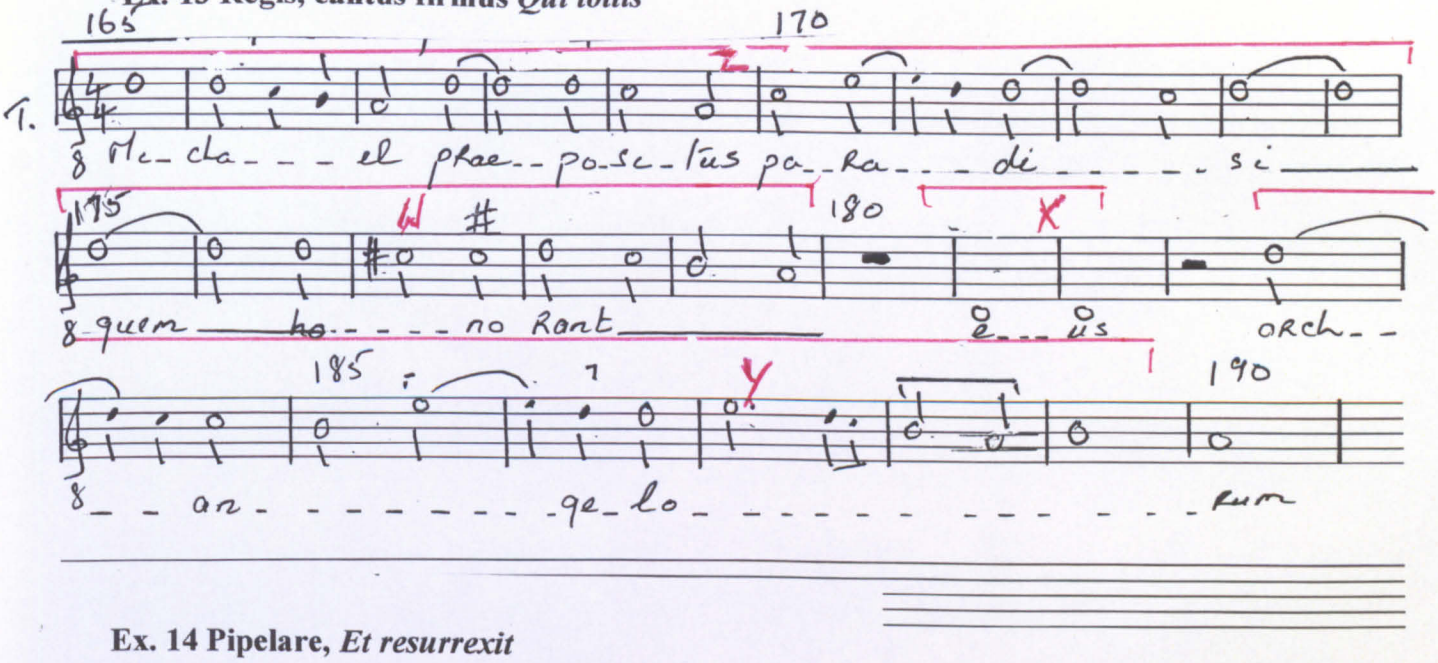
Ex. 11 Regis, cantus firmus *Christe* Ib



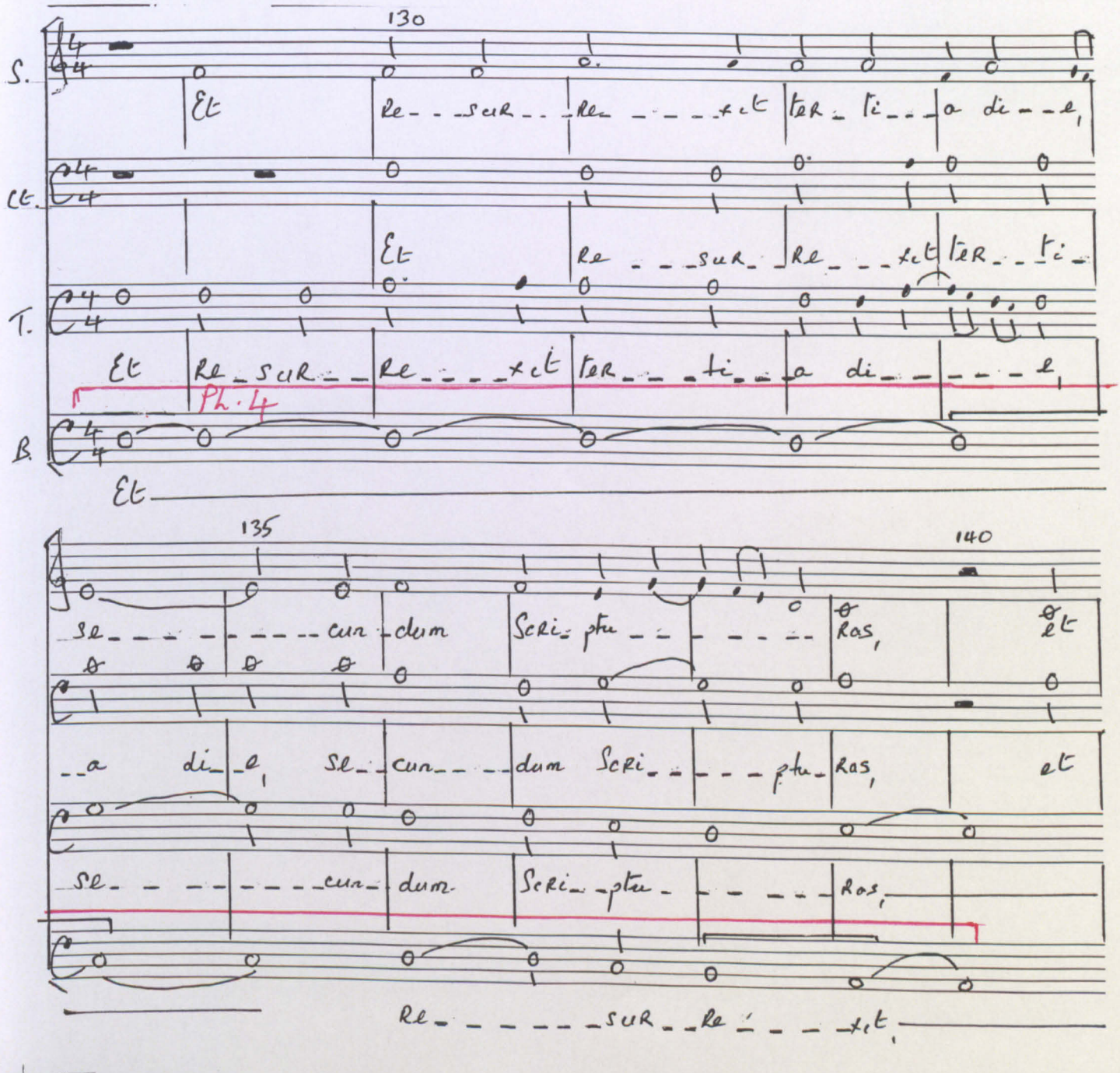
Ex. 12 Regis, cantus firmus *Et in terra*



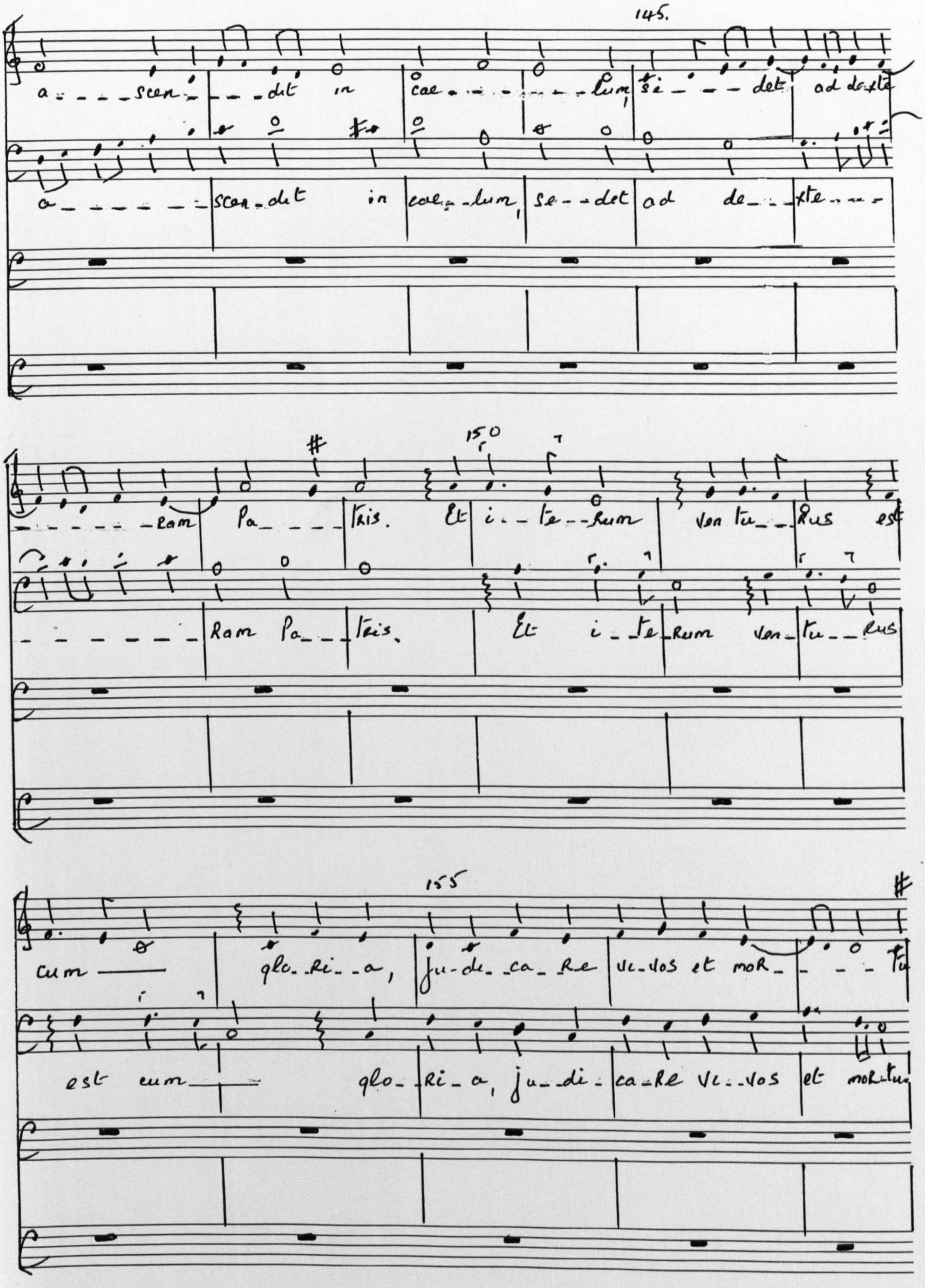
Ex. 13 Regis, cantus firmus *Qui tollis*



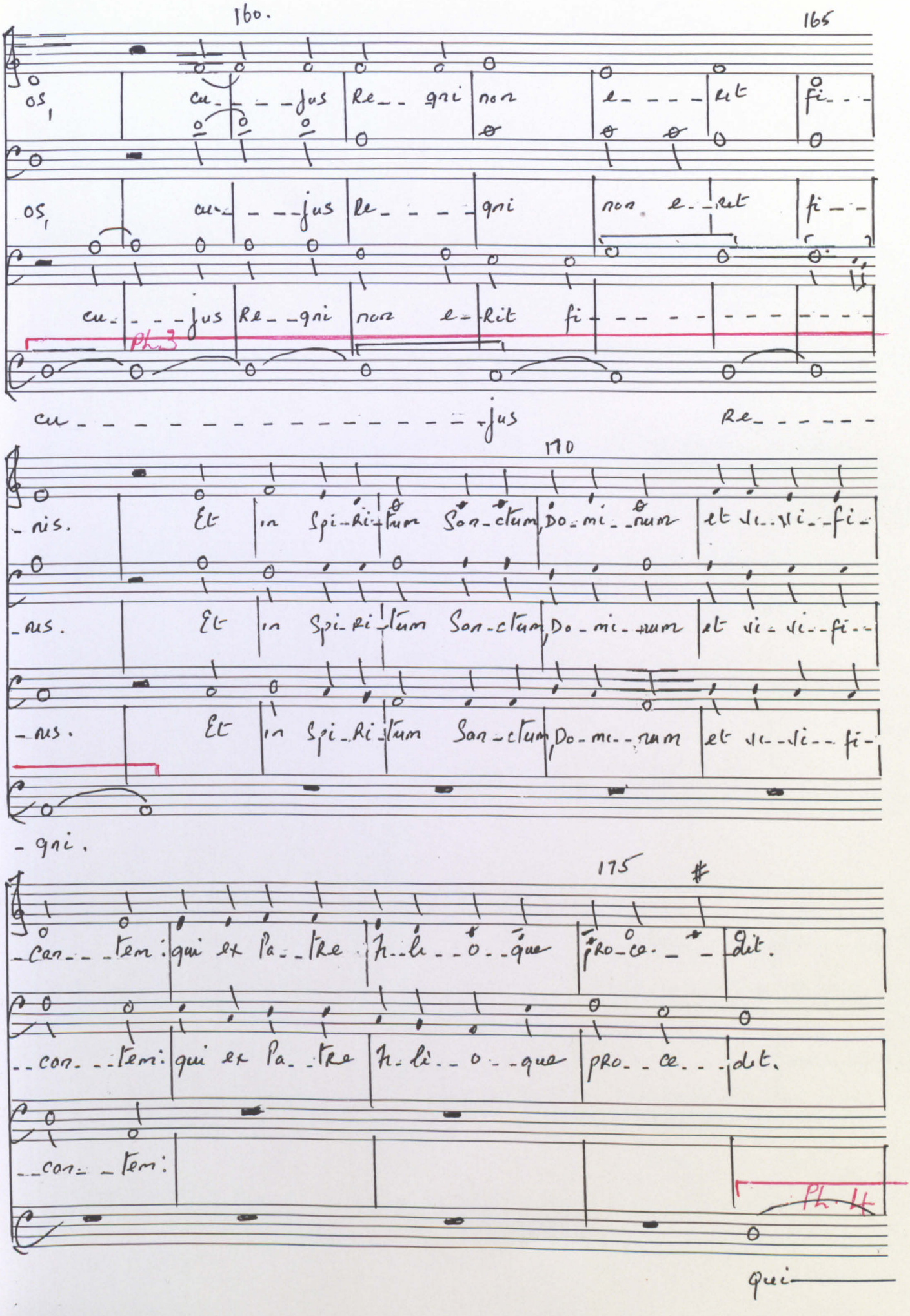
Ex. 14 Pipelare, *Et resurrexit*



TEXT
CUT OFF IN THE
ORIGINAL


145.
a - - - scen - - - dit in cae - - - - - - lum, se - - - det ad dexte
a - - - - - - scen - dit in cae - - lum, se - - det ad de - - xte - - -
150
- - - - - - - ram Pa - - - tris. Et i - - te - - rum ven tu - - rus est
- - - - - - - ram Pa - - tris. Et i - - te - rum ven - tu - - rus
155
cum - - - glo - ri - a, ju - di - ca - re vi - vos et mor - - - - tu
est cum - - - glo - ri - a, ju - di - ca - re vi - vos et mor - tu

TEXT
CUT OFF IN THE
ORIGINAL



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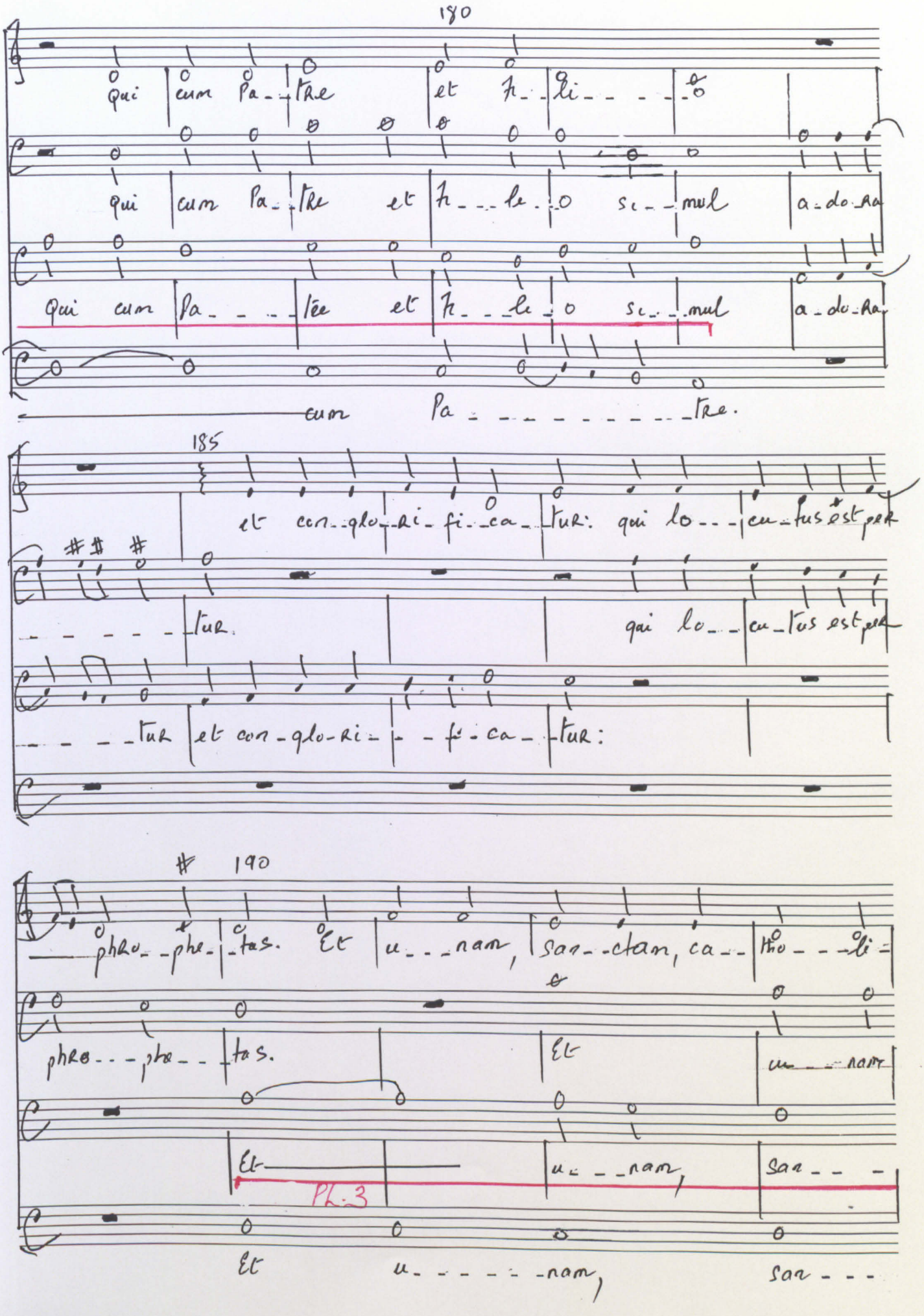
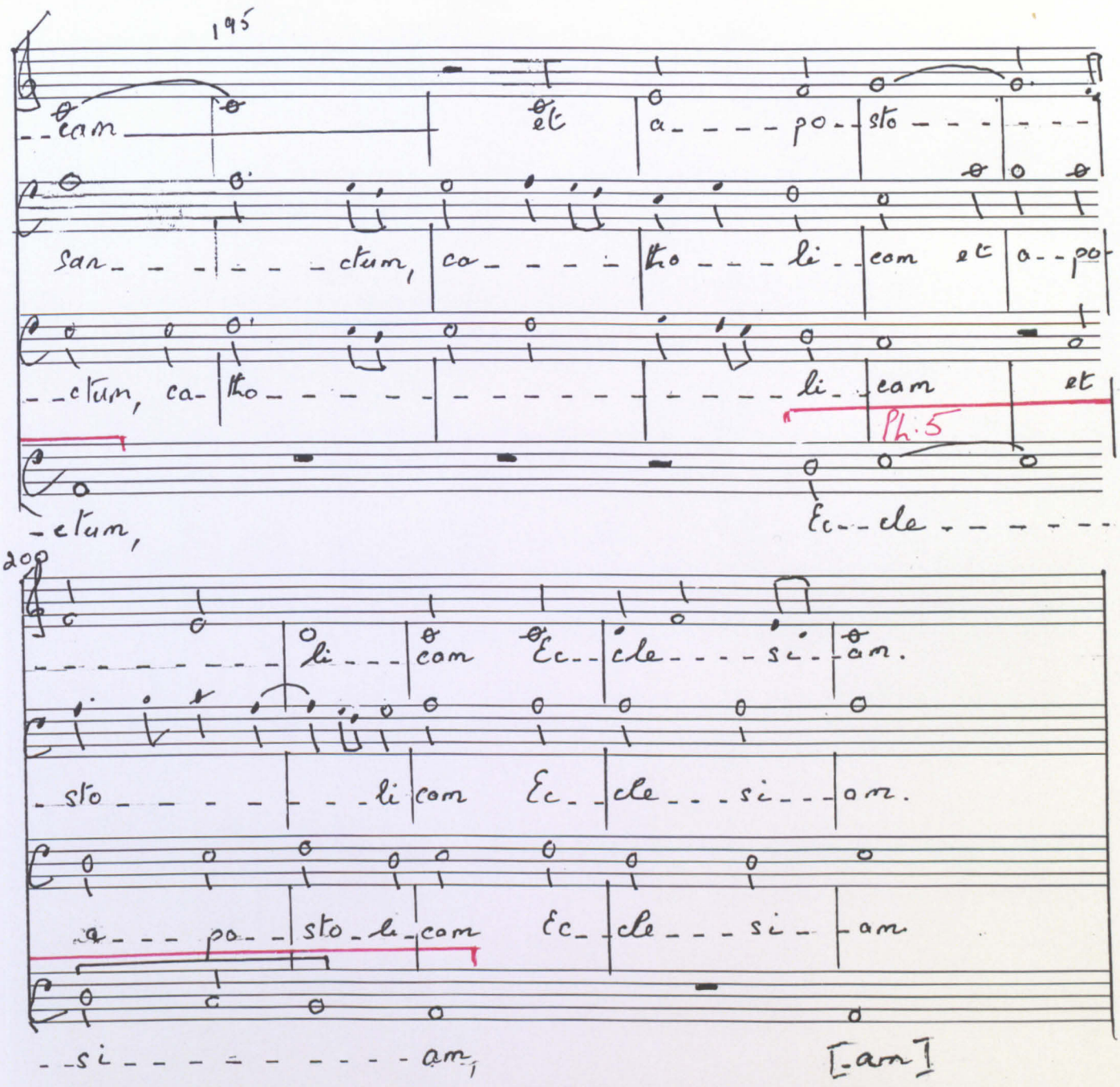
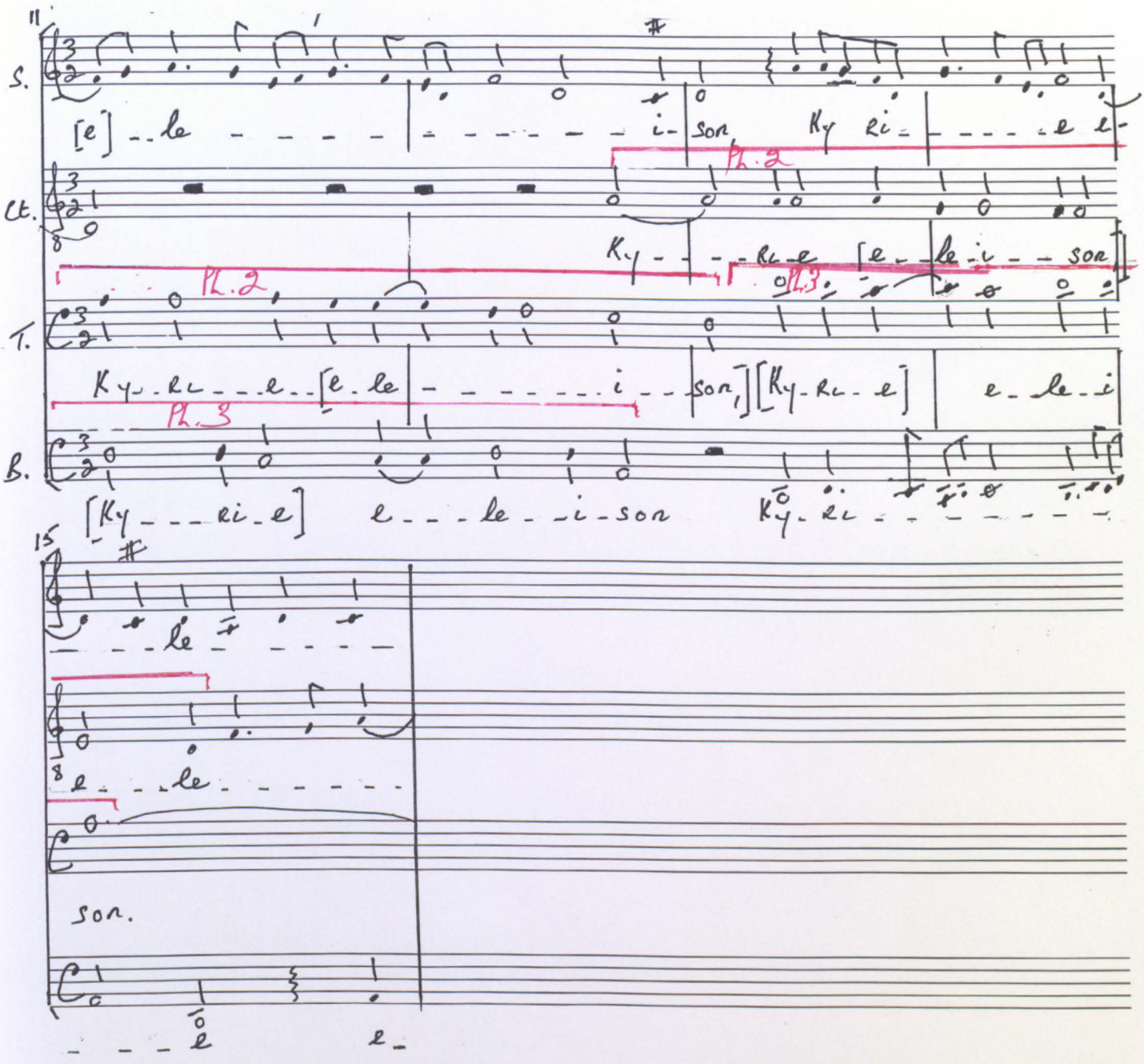

180
Qui cum Pa-tre et fi-li-
Qui cum Pa-tre et fi-li-o si-mul a-do-ra
Qui cum Pa-tée et fi-li-o si-mul a-do-ra
cum Pa-tre.
185
et con-glo-ri-fi-ca-tur: qui lo-cu-tus est per
tur.
qui lo-cu-tus est per
tur et con-glo-ri-fi-ca-tur:
190
phro-phe-tas. Et u-nam, sa-cram, ca-tho-li-
phro-pha-tas.
Et
u-nam
Et
Pl.3
u-nam, sa-
Et u-nam, sa-

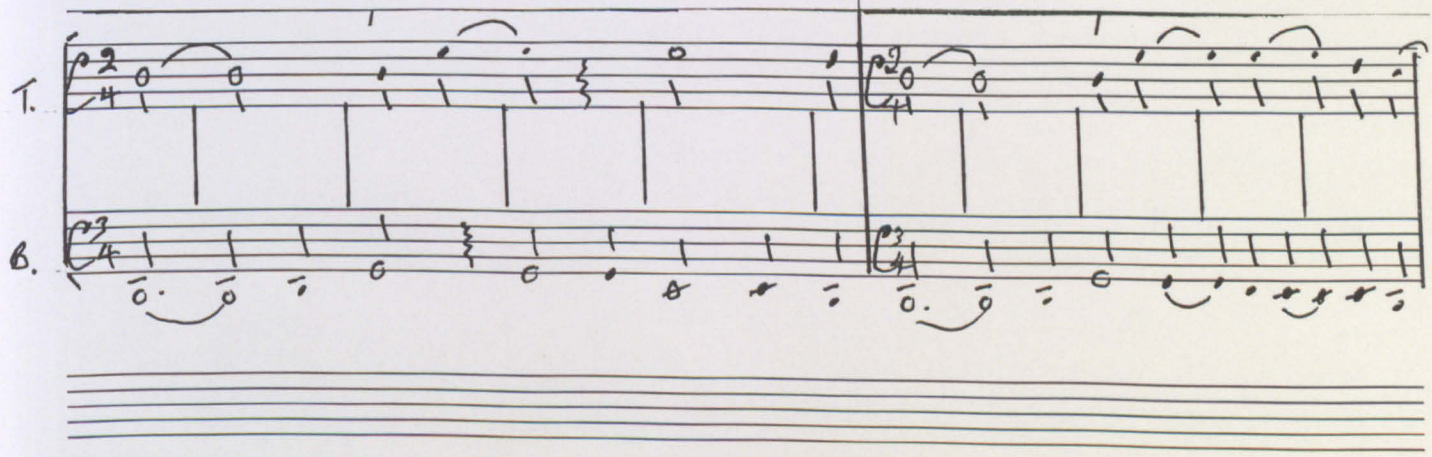

195
cam et a po sto
san ctum, ca tho li cam et a po
ctum, ca tho li cam et
Ph. 5
ctum, Ec cle
200
li cam Ec cle si am.
sto li cam Ec cle si am.
a po sto li cam Ec cle si am
si am, [am]

Ex. 15 La Rue, *Kyrie* I

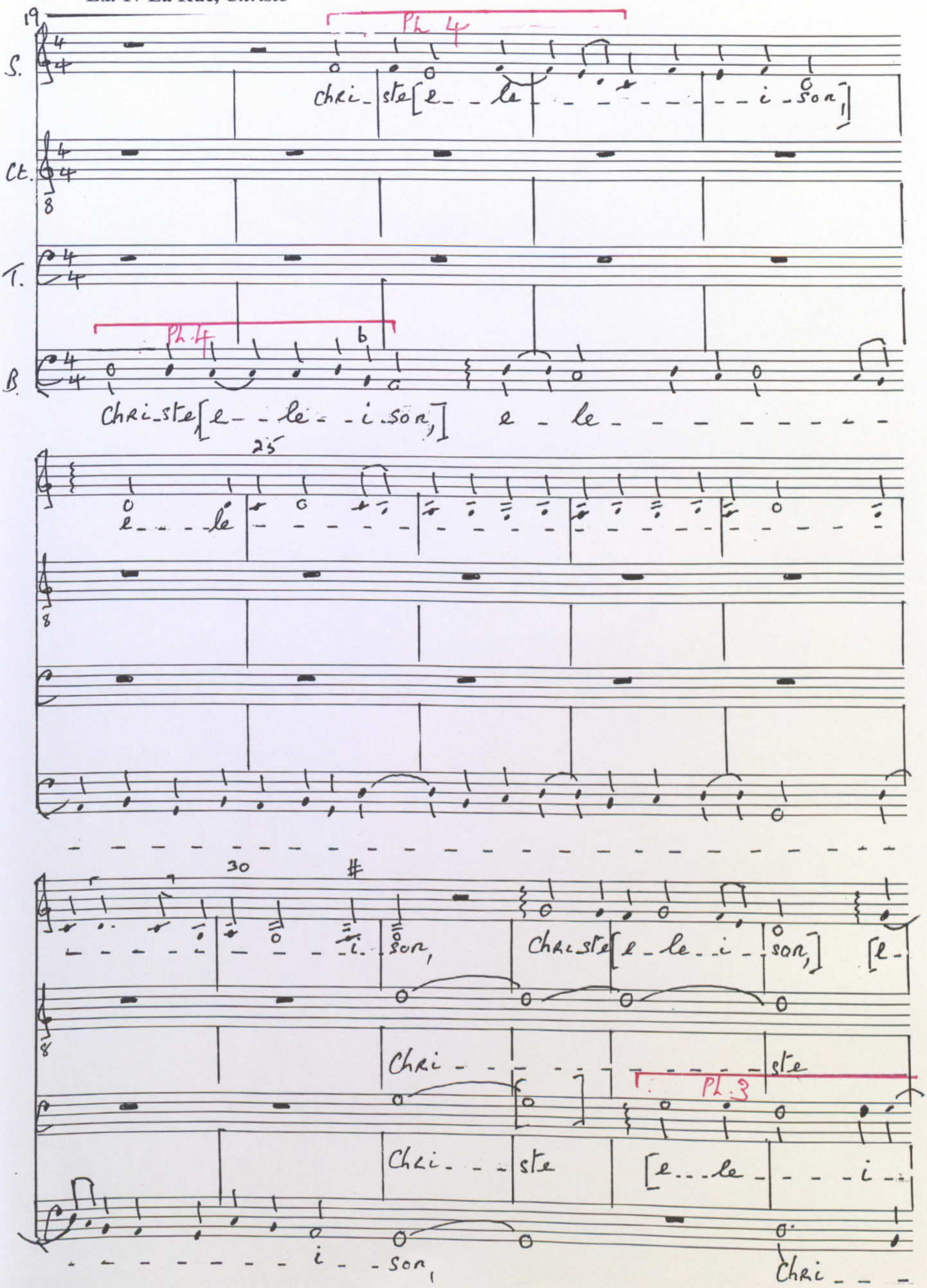


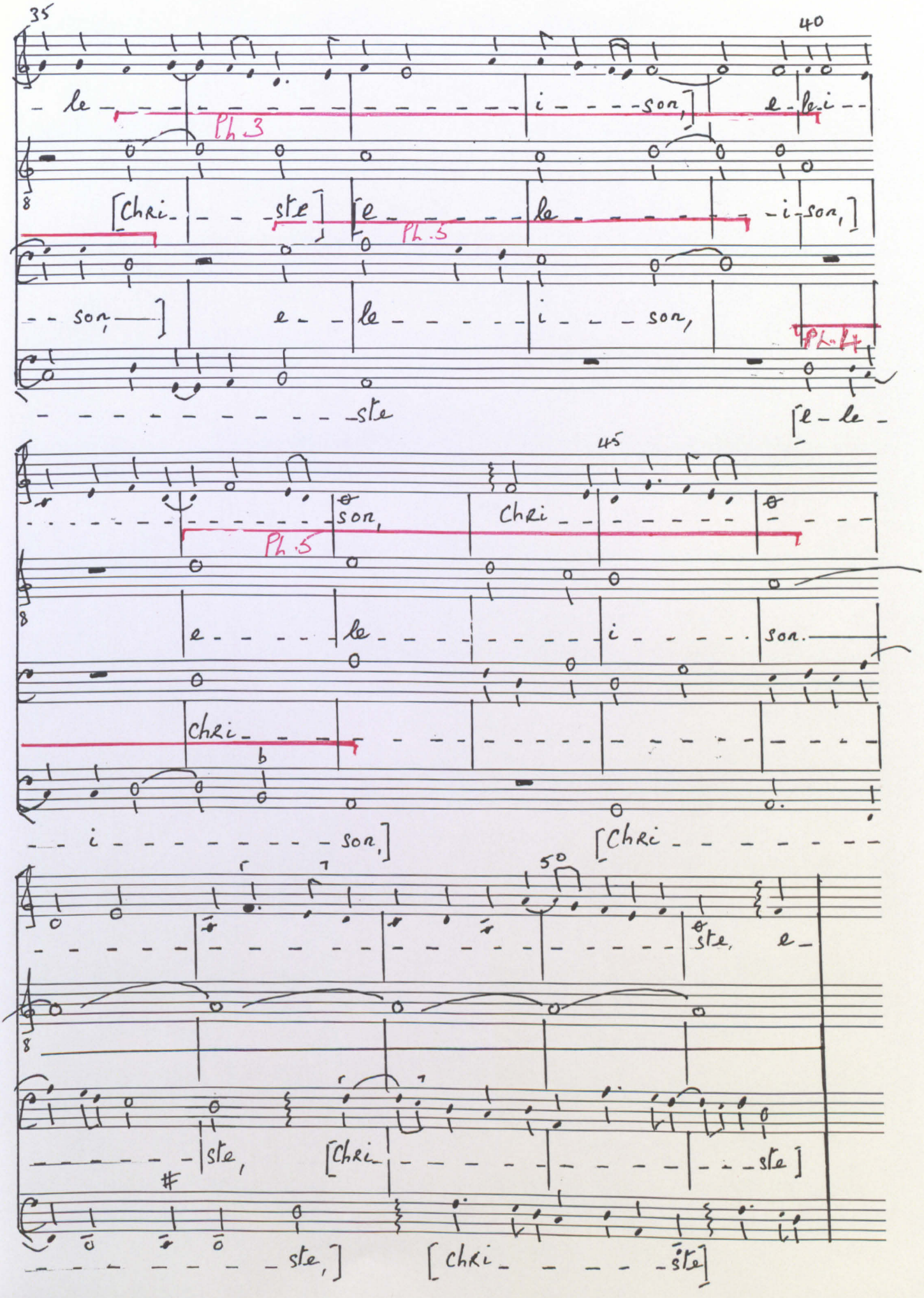
Ex. 16 [a] La Rue, *Kyrie* II extant tenor and bassus

Ex. 16 [b] La Rue, *Kyrie* II tenor and bassus with rest omitted



Ex. 17 La Rue, *Christe*

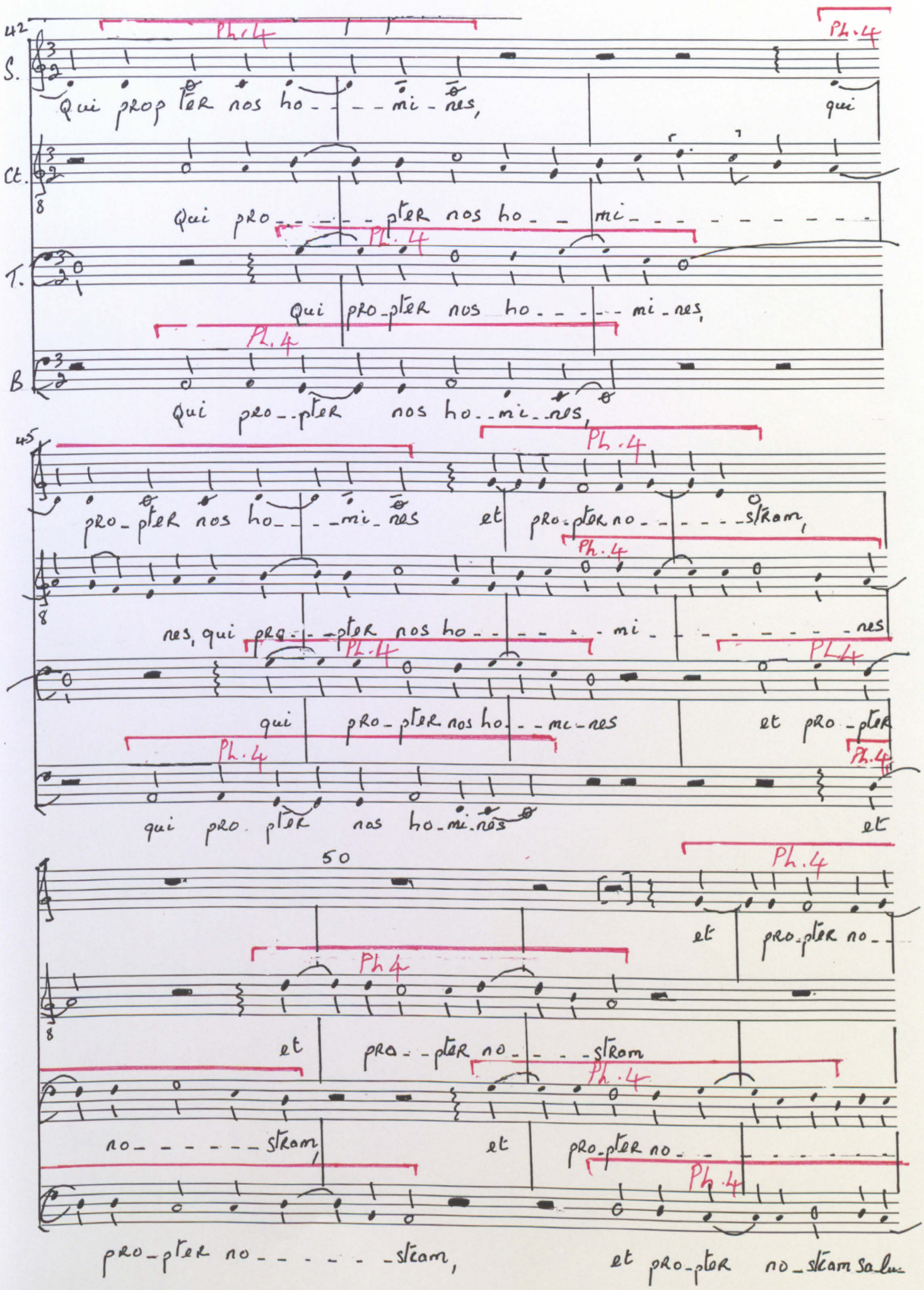


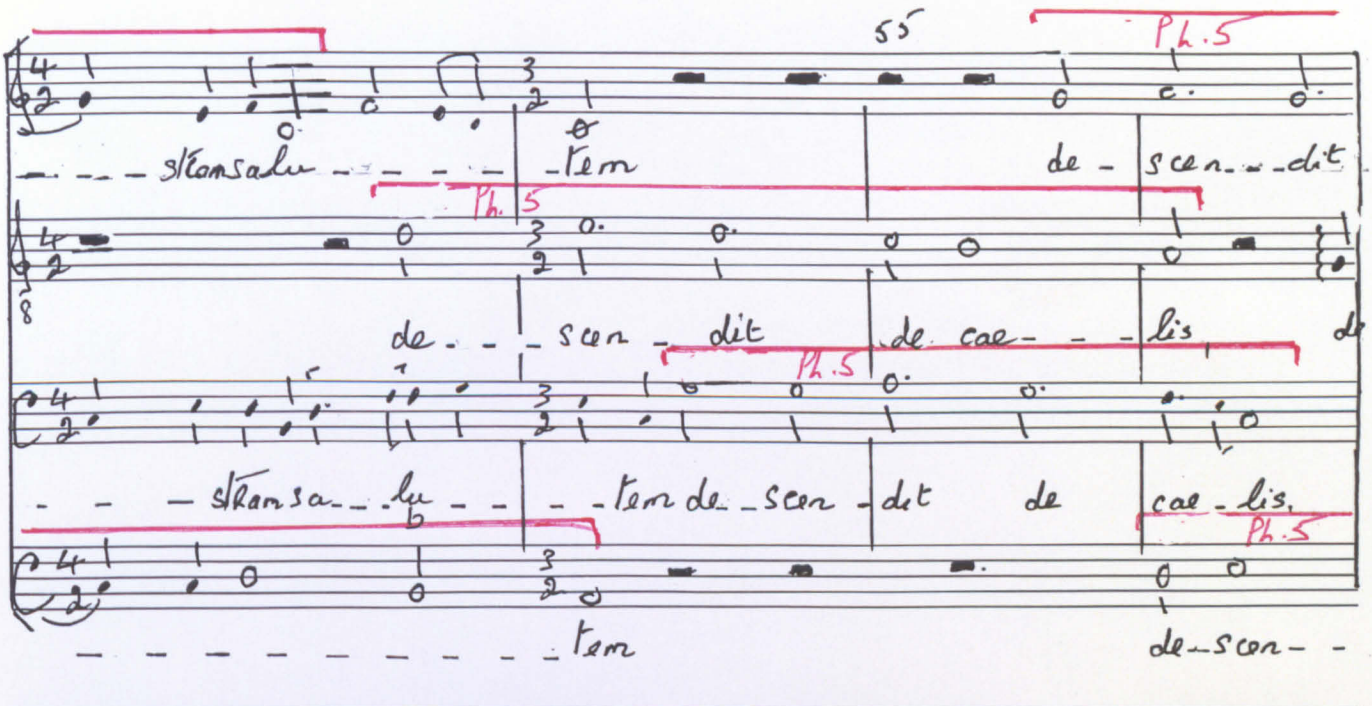

35
40
le
i
son,
e
le
i
Ph.3
[Chri
ste]
[e
le
i
son,]
Ph.5
son,]
e
le
i
son,
Ph.4
ste
[e
le
45
son,
Chri
Ph.5
e
le
i
son.
Chri
i
son,]
[Chri
50
ste,
e
ste,
[Chri
ste]
ste,]
[Chri
ste]

Ex. 18 [a] La Rue, *Domine Deus*

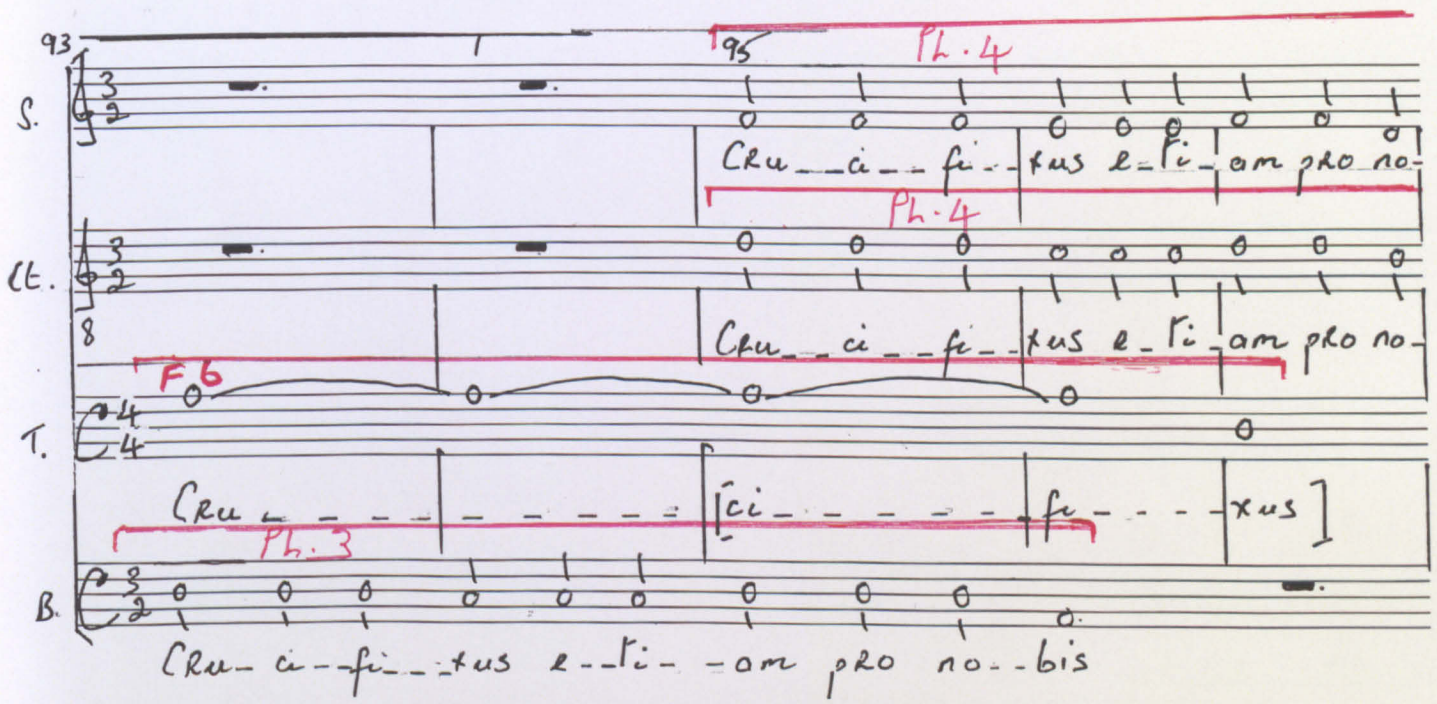
Ex. 18 [b] La Rue, *Qui tollis*

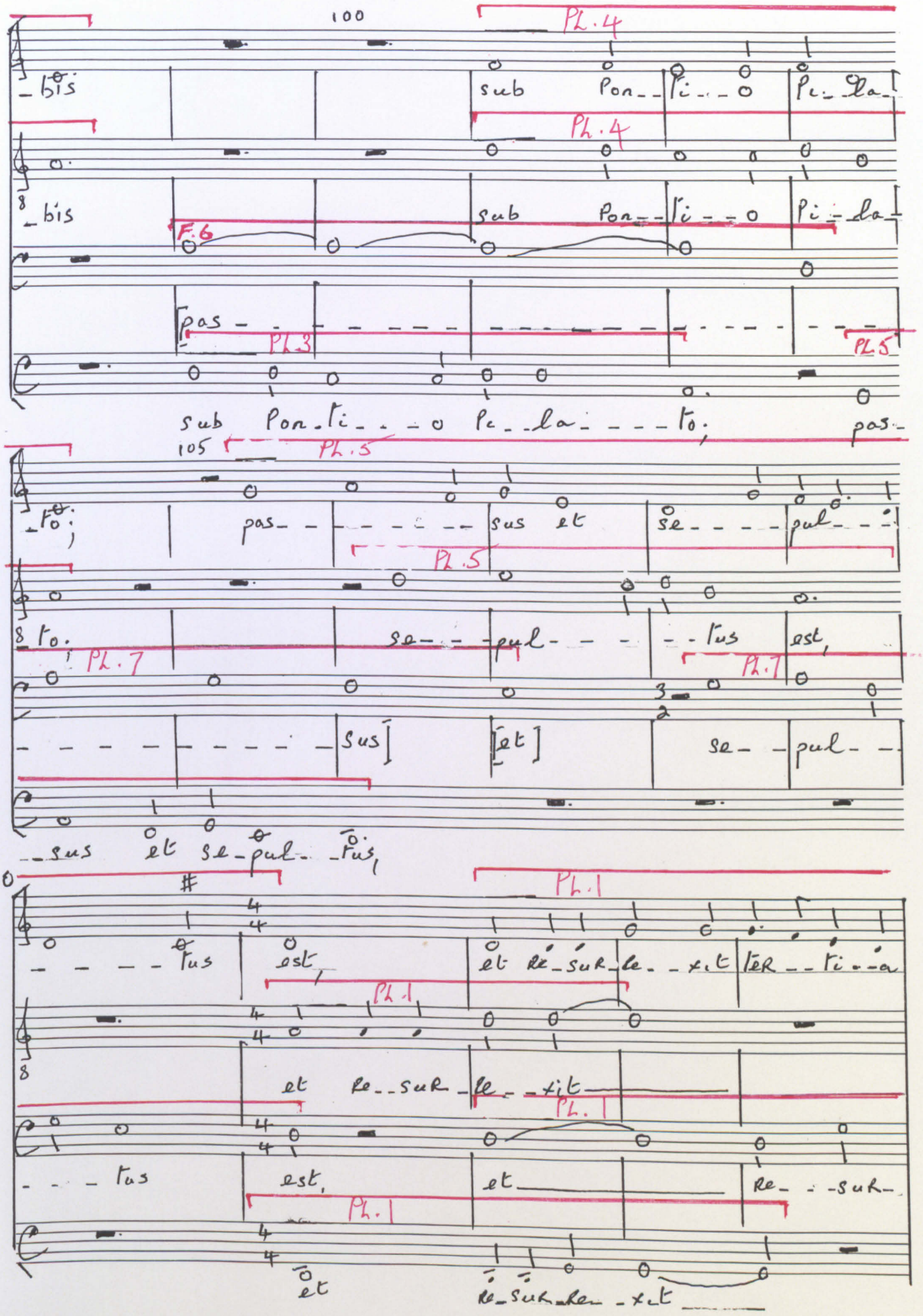
Ex. 19 La Rue, *Qui propter nos homines*



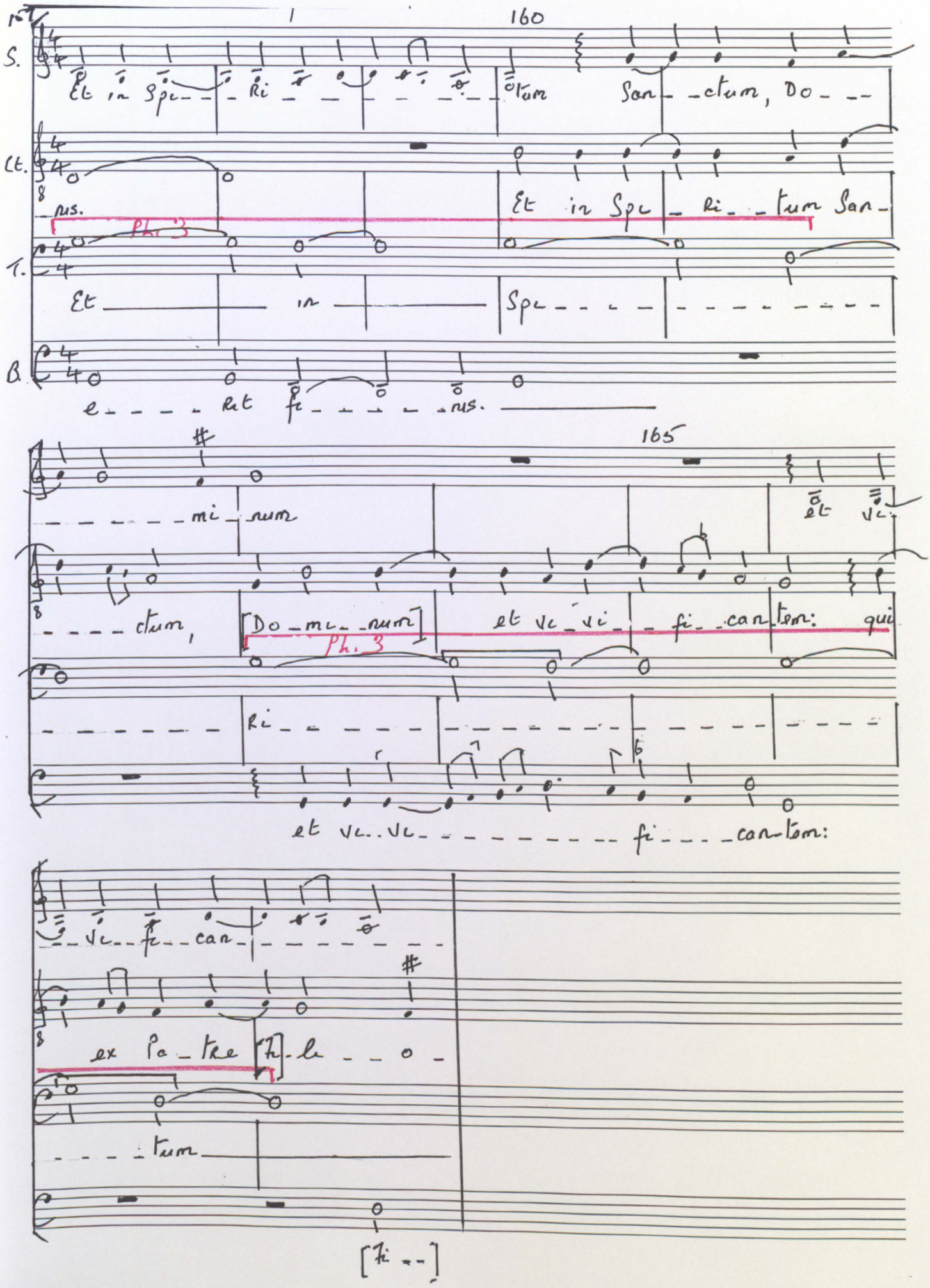


Ex. 20 La Rue, *Crucifixus*

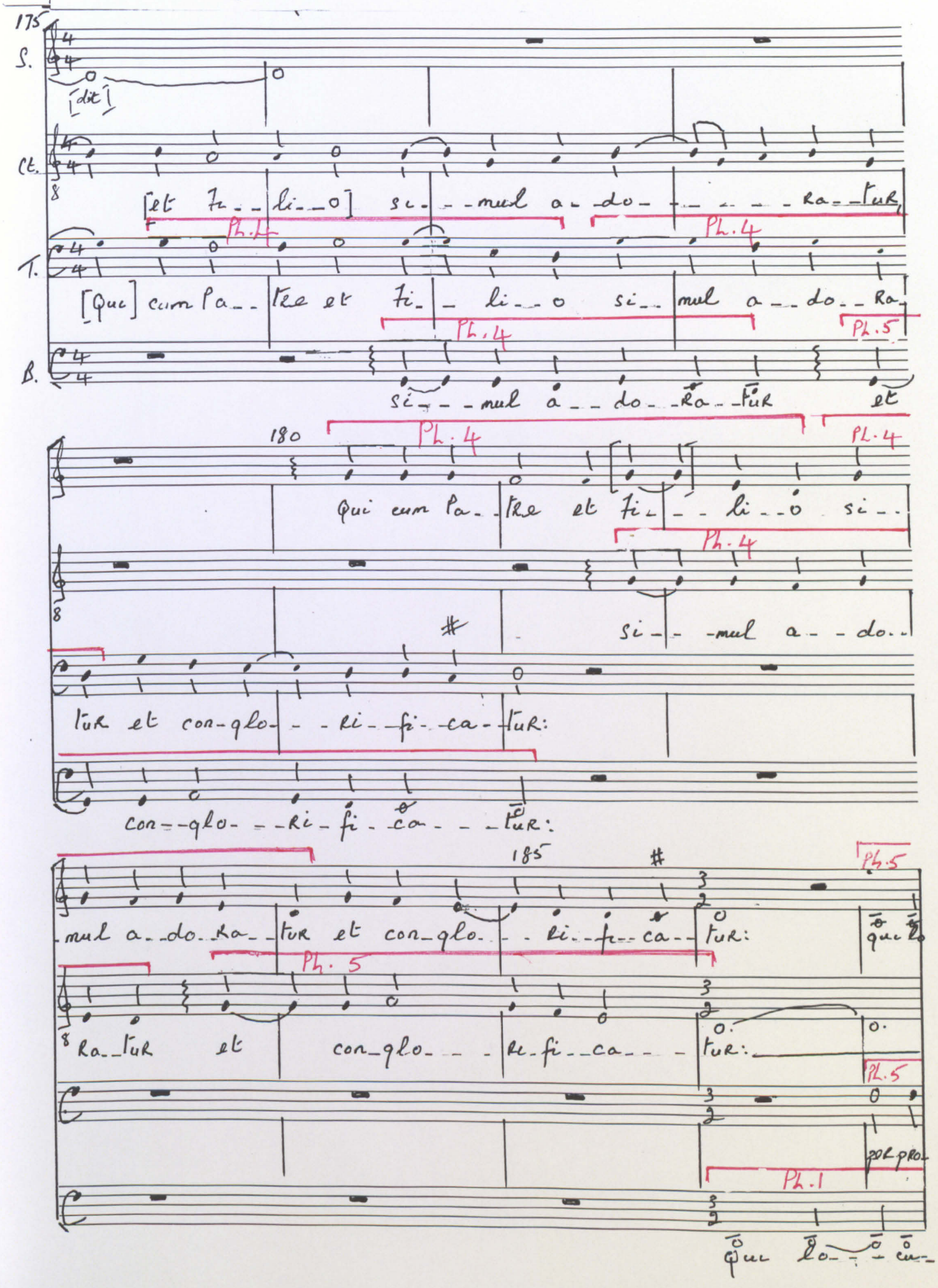



100
Ph.4
bis
sub Pon_ti_o Pi_la_
Ph.4
bis
sub Pon_ti_o Pi_la_
F.6
pas
Ph.3
Ph.5
sub Pon_ti_o Pi_la_to; pas_
105
Ph.5
to; pas_ sus et se_pul_
Ph.5
to; se_pul_tus est,
Ph.7
Ph.7
sus et se_pul_
sus et se_pul_tus,
110
Ph.1
tus est, et re_sur_re_xit ter_ti_a
Ph.1
et re_sur_re_xit
Ph.1
tus est, et re_sur_
Ph.1
et re_sur_re_xit

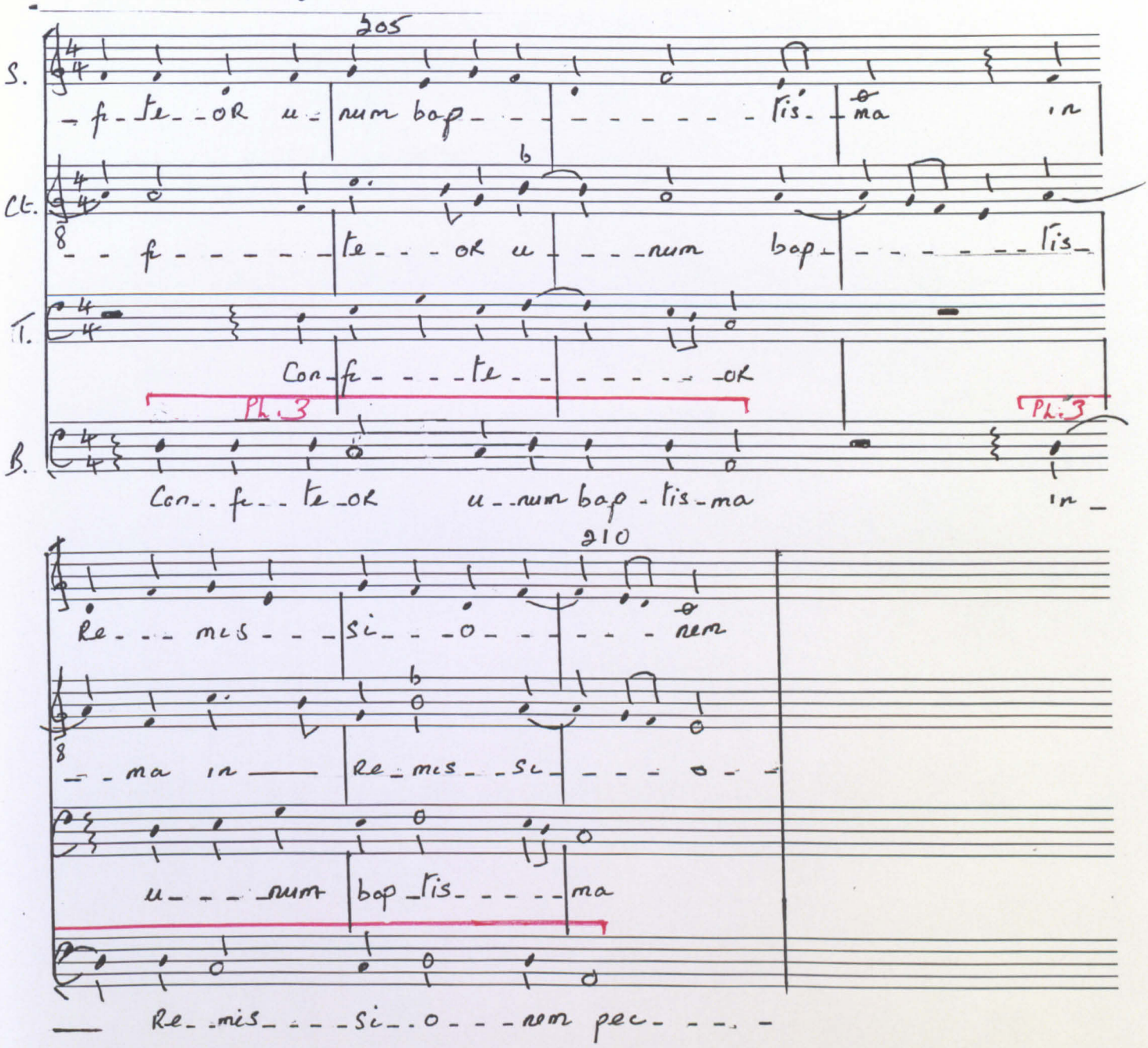
Ex. 21 La Rue, *Et in Spiritum*



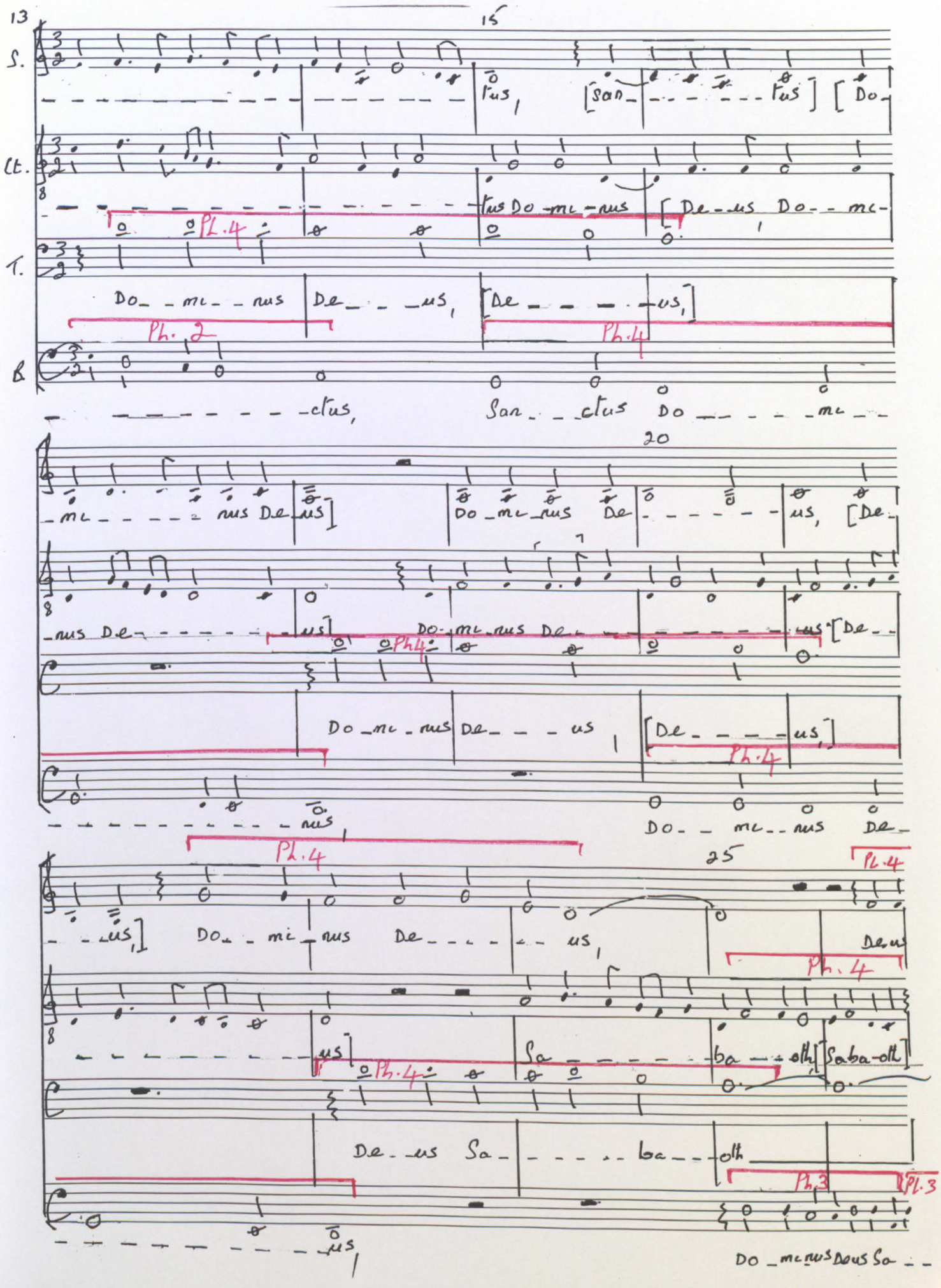
Ex. 22 La Rue, *Qui cum Patre*



Ex. 23 La Rue, *Confiteor*



Ex. 24 La Rue, *Sanctus*



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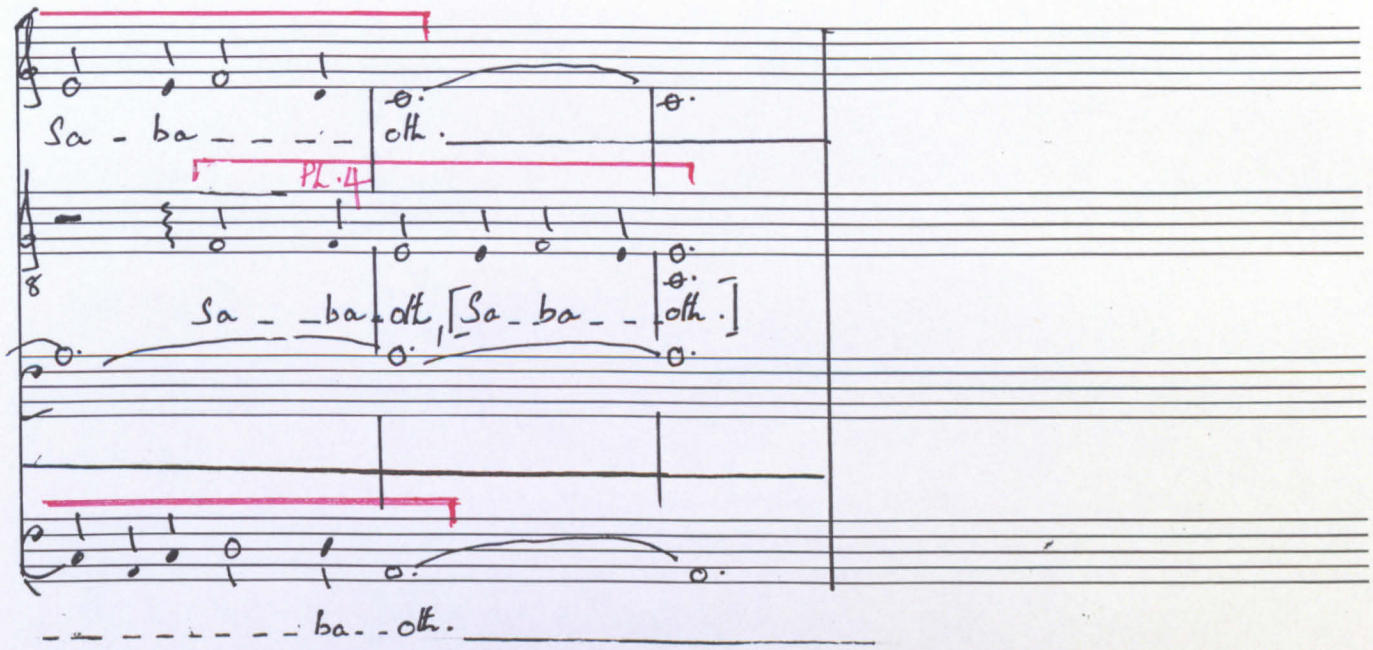
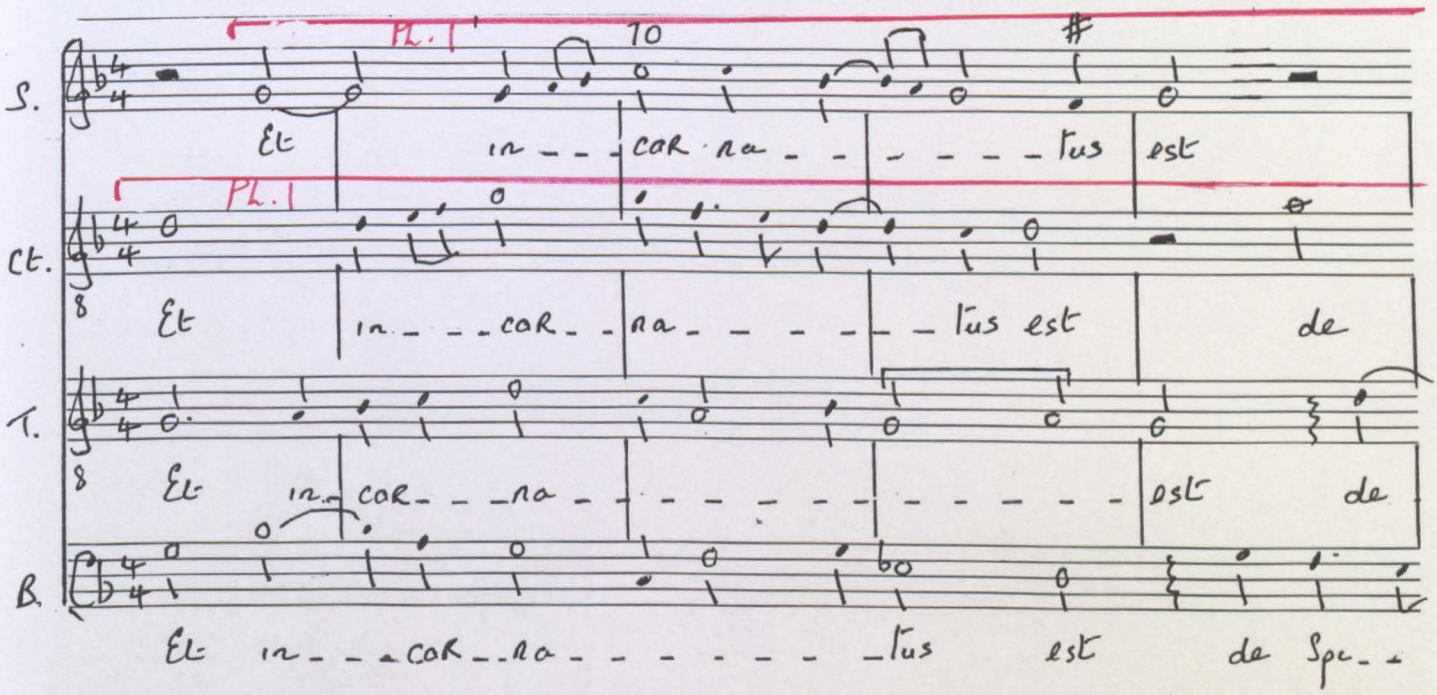
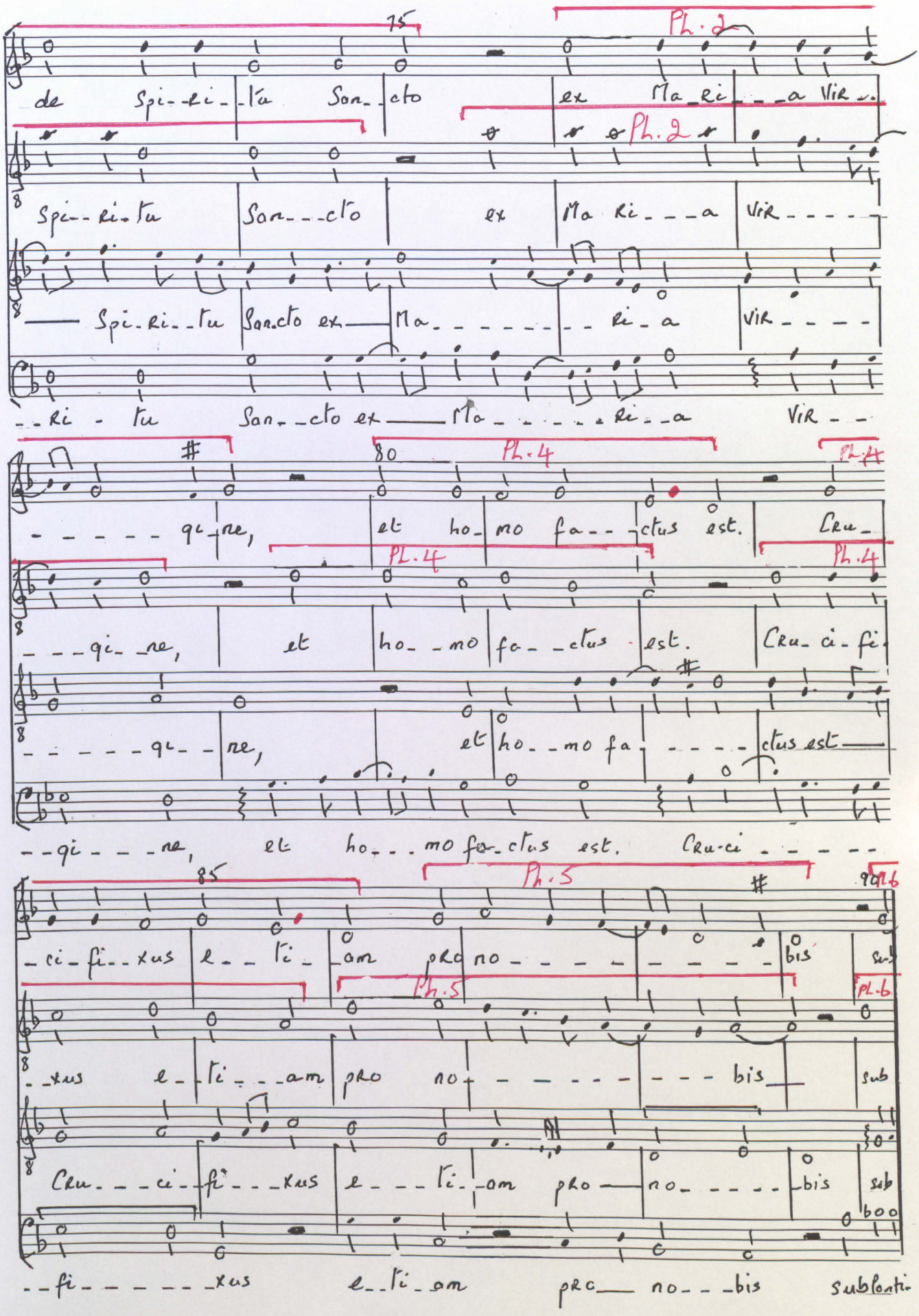
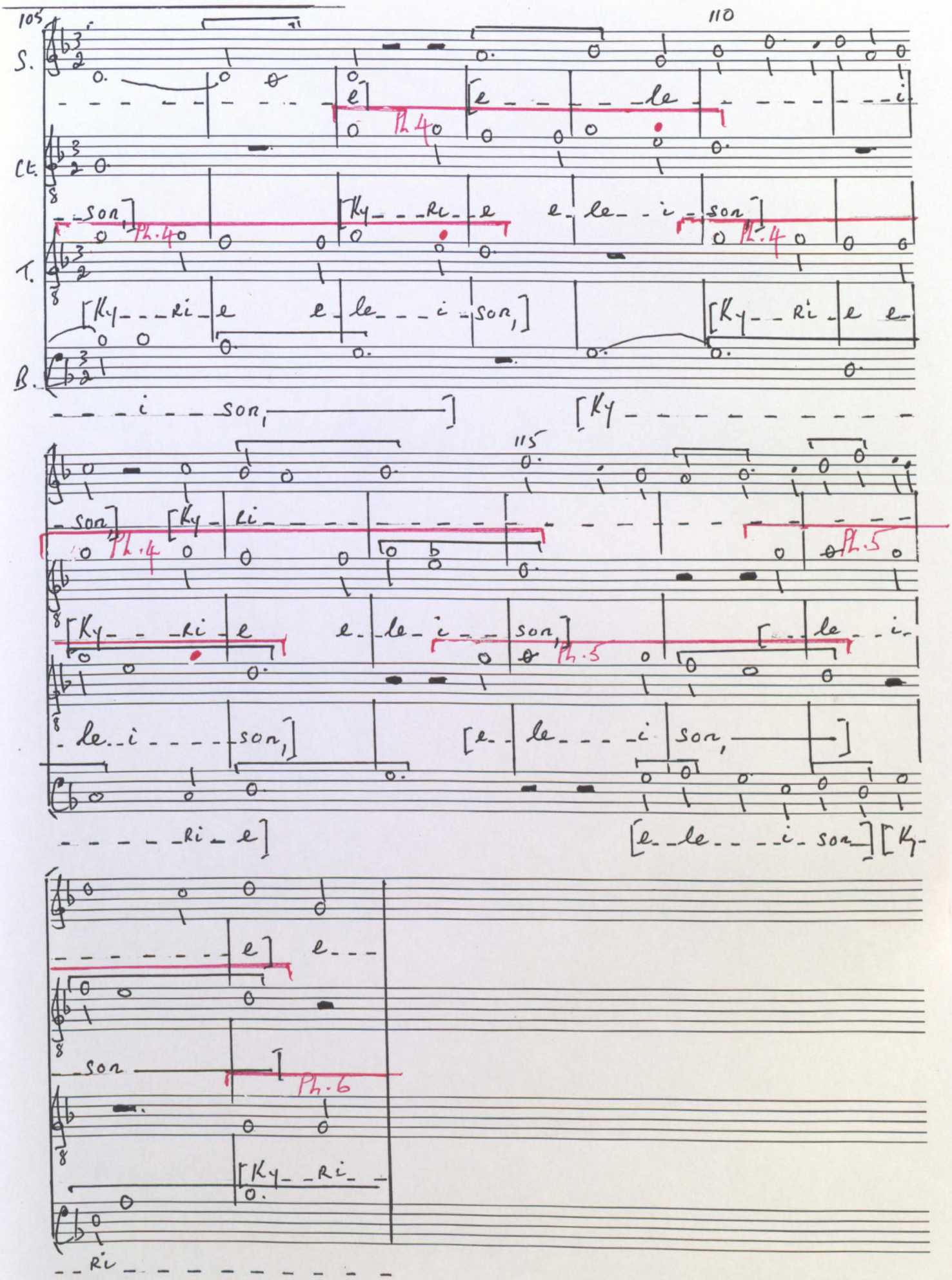


Ex. 25 Tinctoris, *Et incarnatus est*

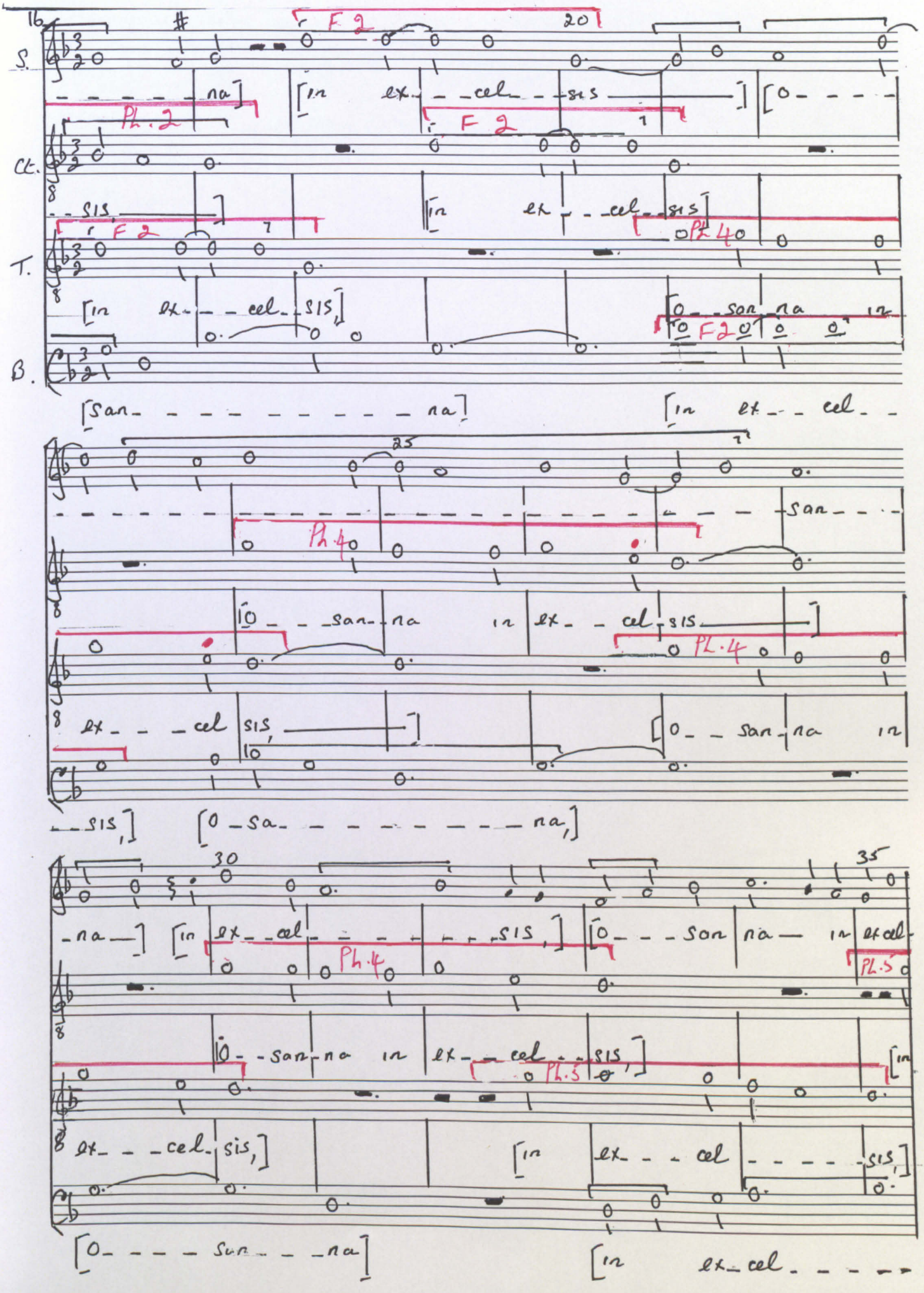



75
Ph. 2
de Spi-ri-tu Sanc-to ex Ma-ri-a Vir-
Spi-ri-tu Sanc-to ex Ma ri-a Vir-
Spi-ri-tu Sanc-to ex Ma-ri-a Vir-
80
Ph. 4
Ph. 4
qui-ne, et ho-mo fac-tus est. Cru-
Ph. 4
Ph. 4
qui-ne, et ho-mo fac-tus est. Cru-ci-fi-
qui-ne, et ho-mo fac-tus est
qui-ne, et ho-mo fac-tus est. Cru-ci-
85
Ph. 5
Ph. 6
ci-fi-xus e-ti-am pro no-bis sub
Ph. 5
Ph. 6
xus e-ti-am pro no-bis sub
Cru-ci-fi-xus e-ti-am pro no-bis sub
fi-xus e-ti-am pro no-bis sub-stanti-

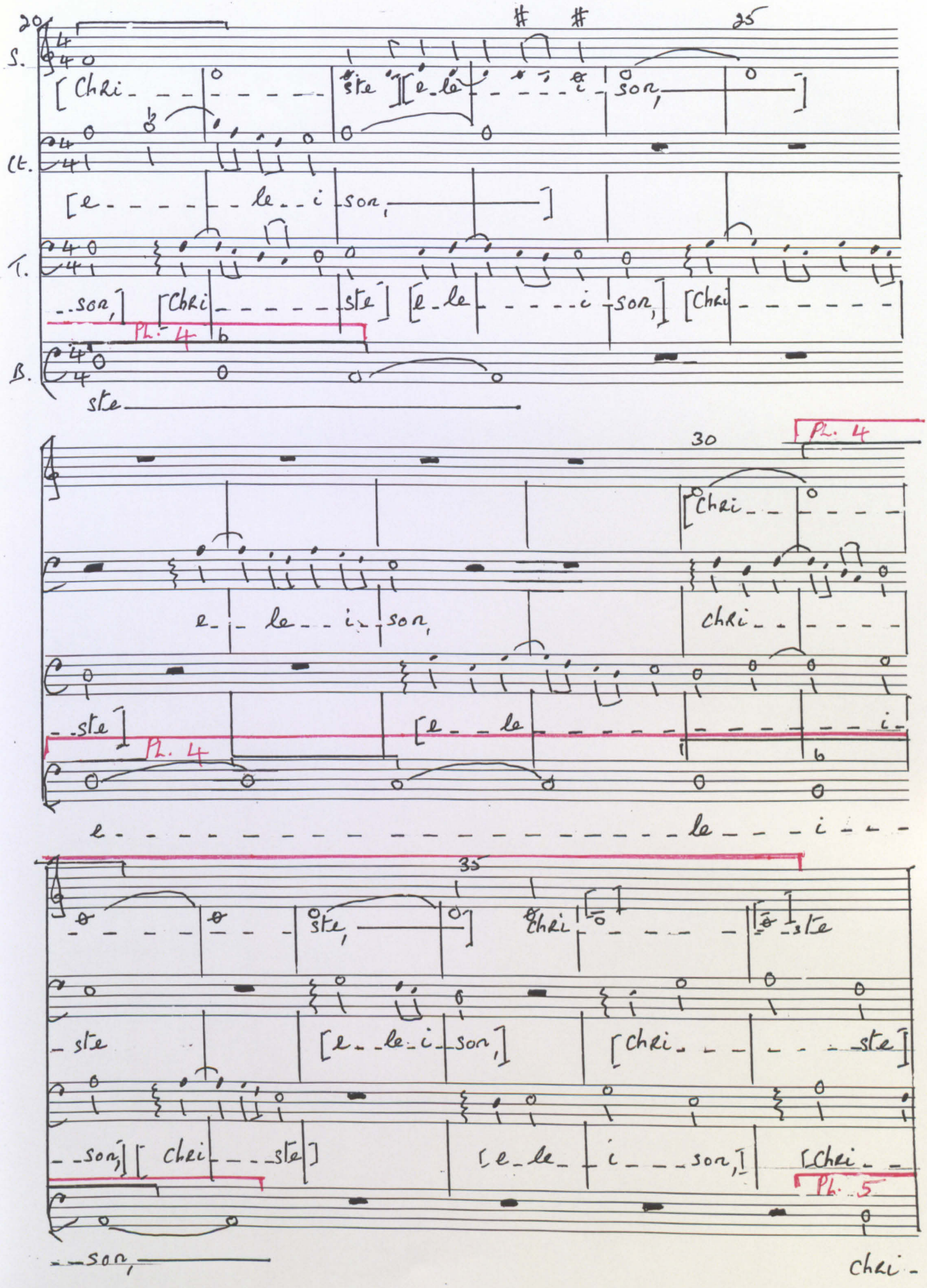
Ex. 26 Basiron, *Kyrie* II



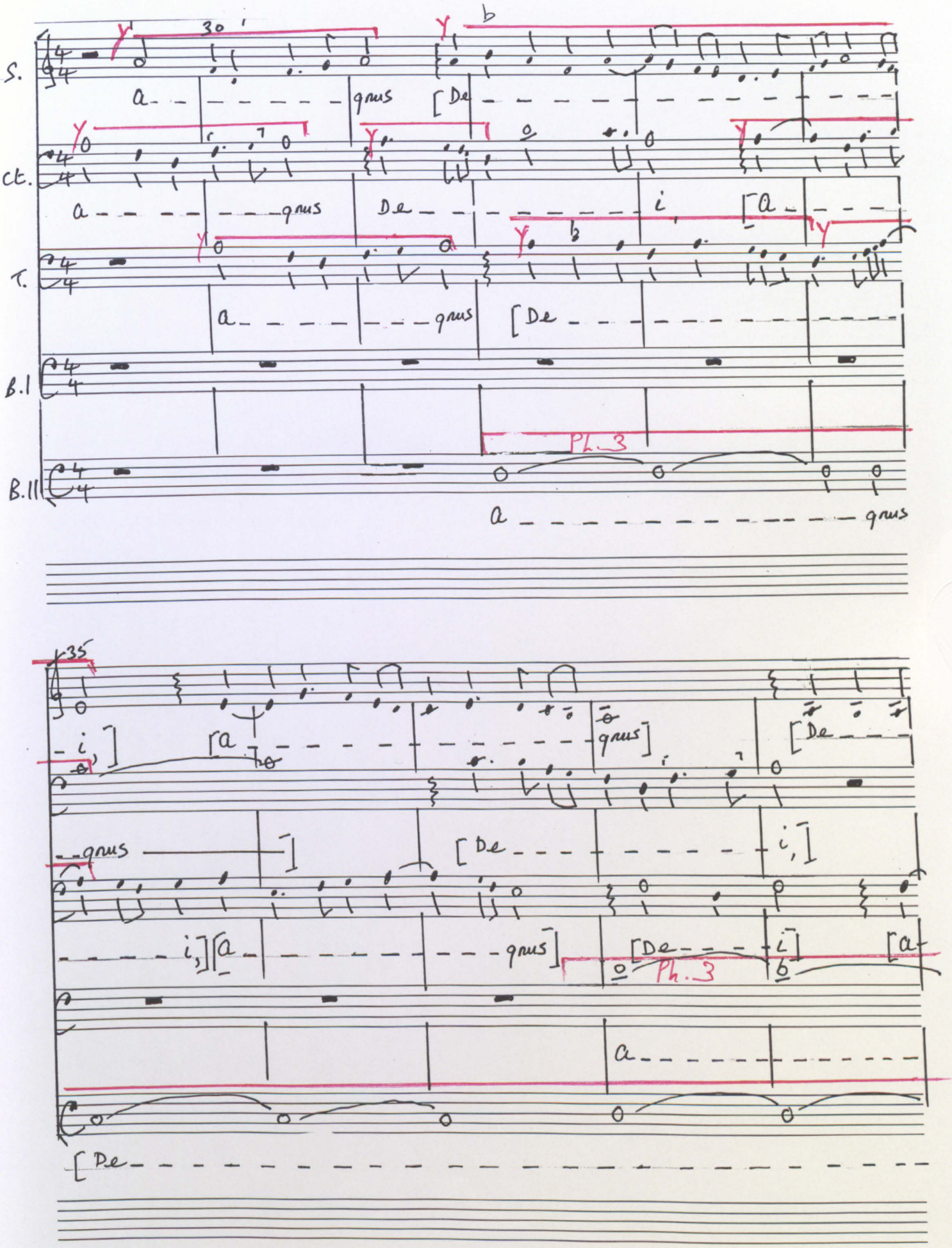
Ex. 27 Basiron, *Osanna* II

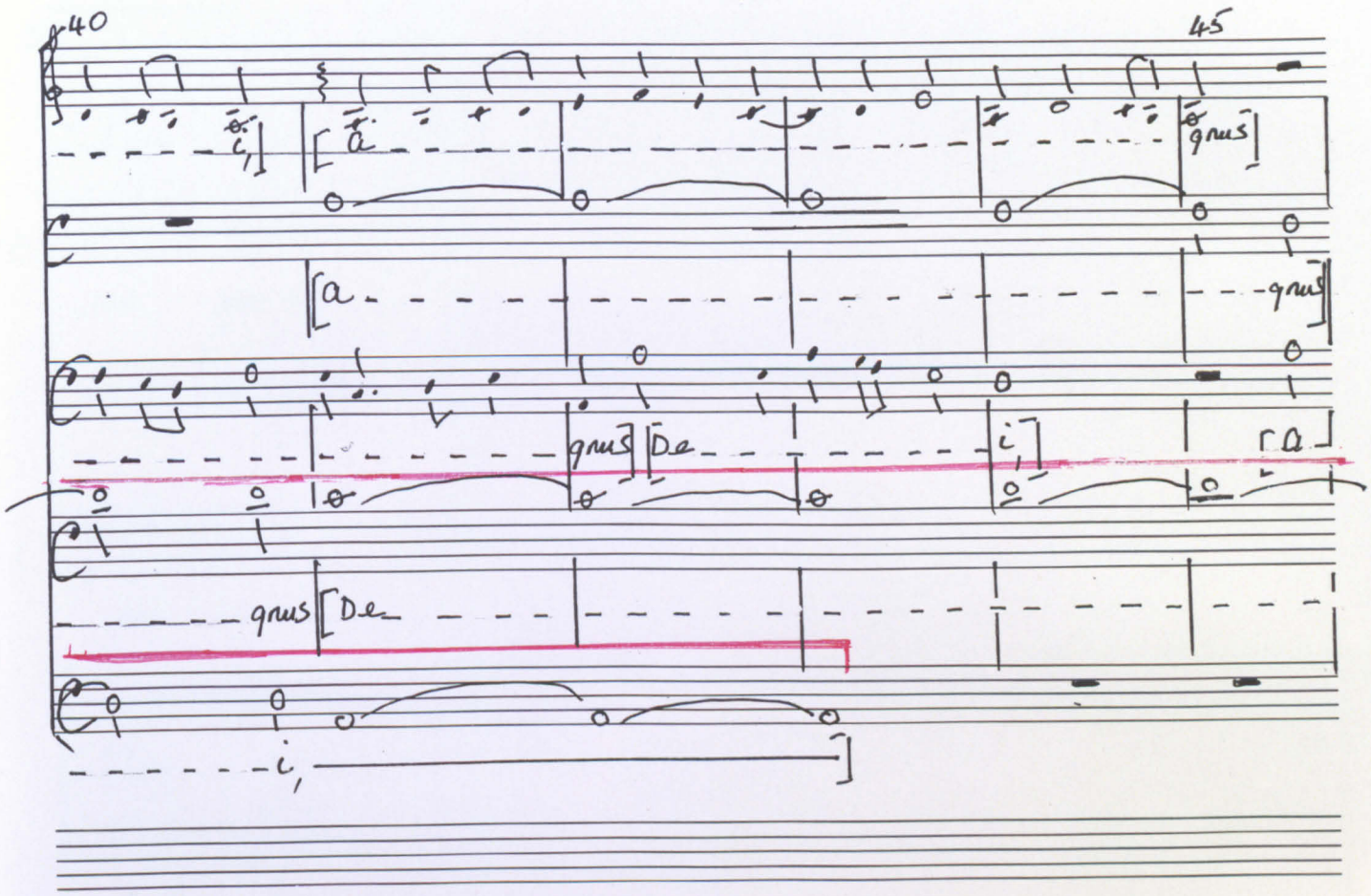


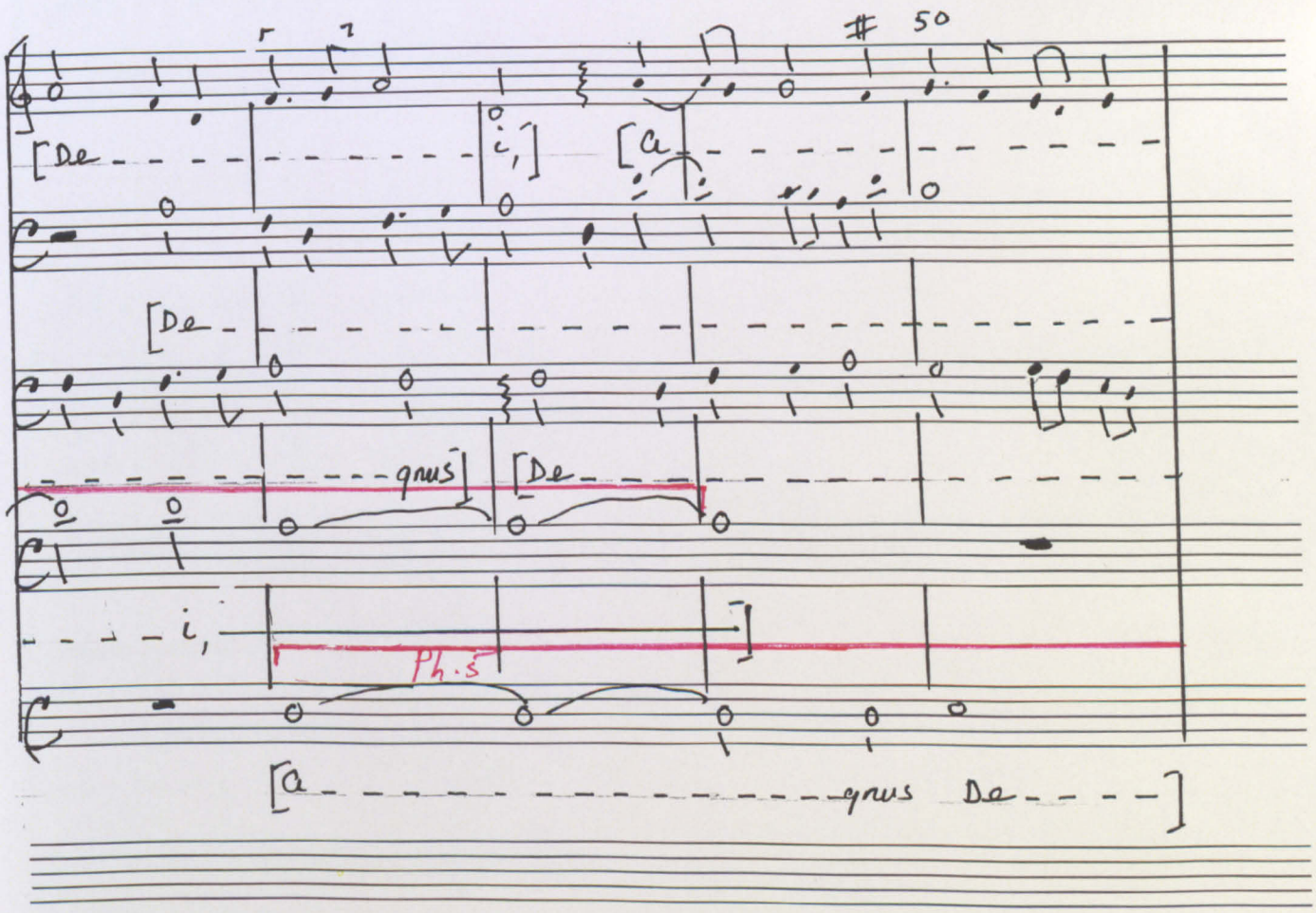
Ex. 28 Pipelare, *Christe*



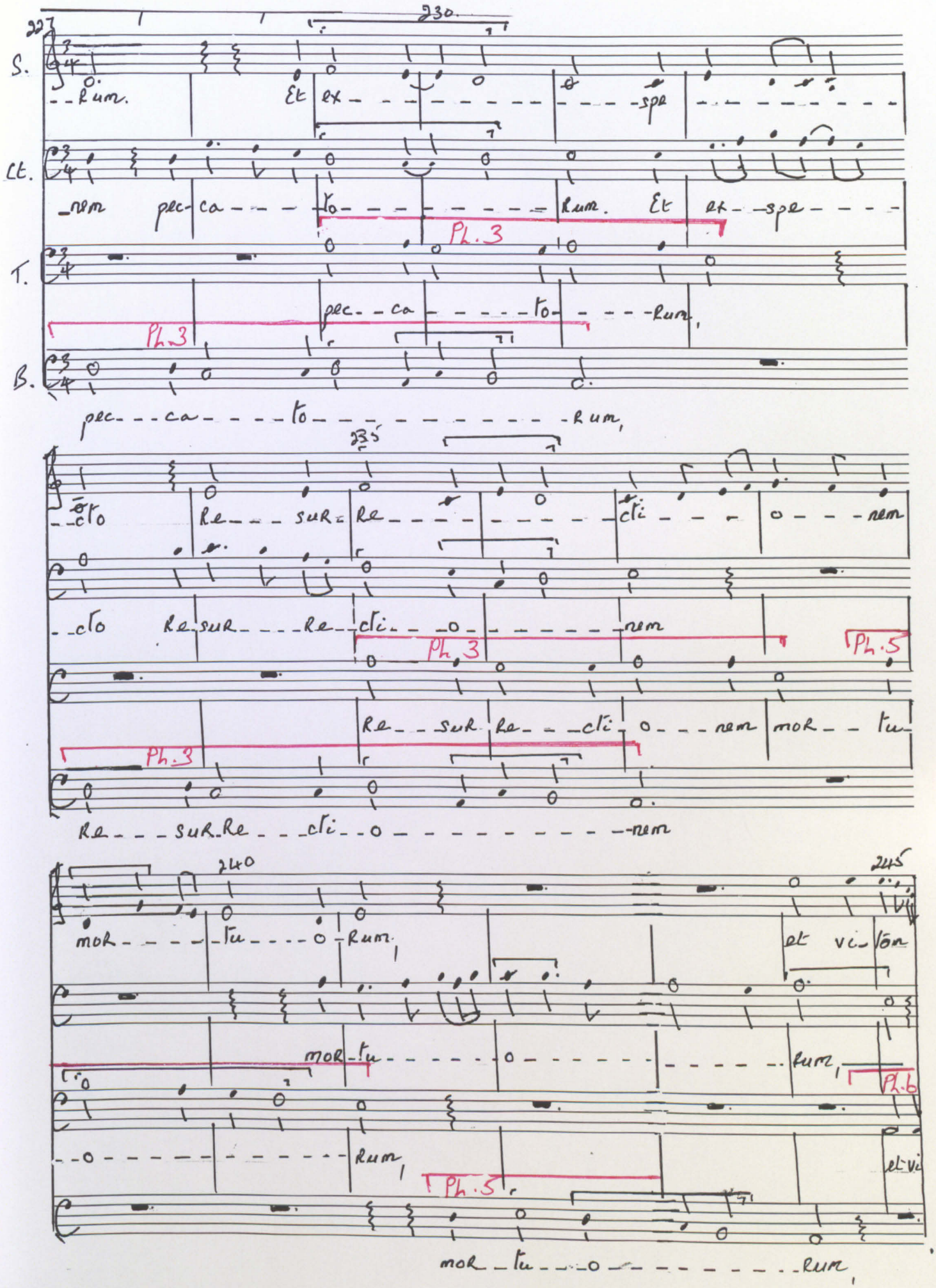
Ex. 29 Pipelare, *Agnus* II




40
45
qnus
De
i,
a


50
De
i,
a
qnus
Ph.5

Ex. 30 Pipelare, *Confiteor*



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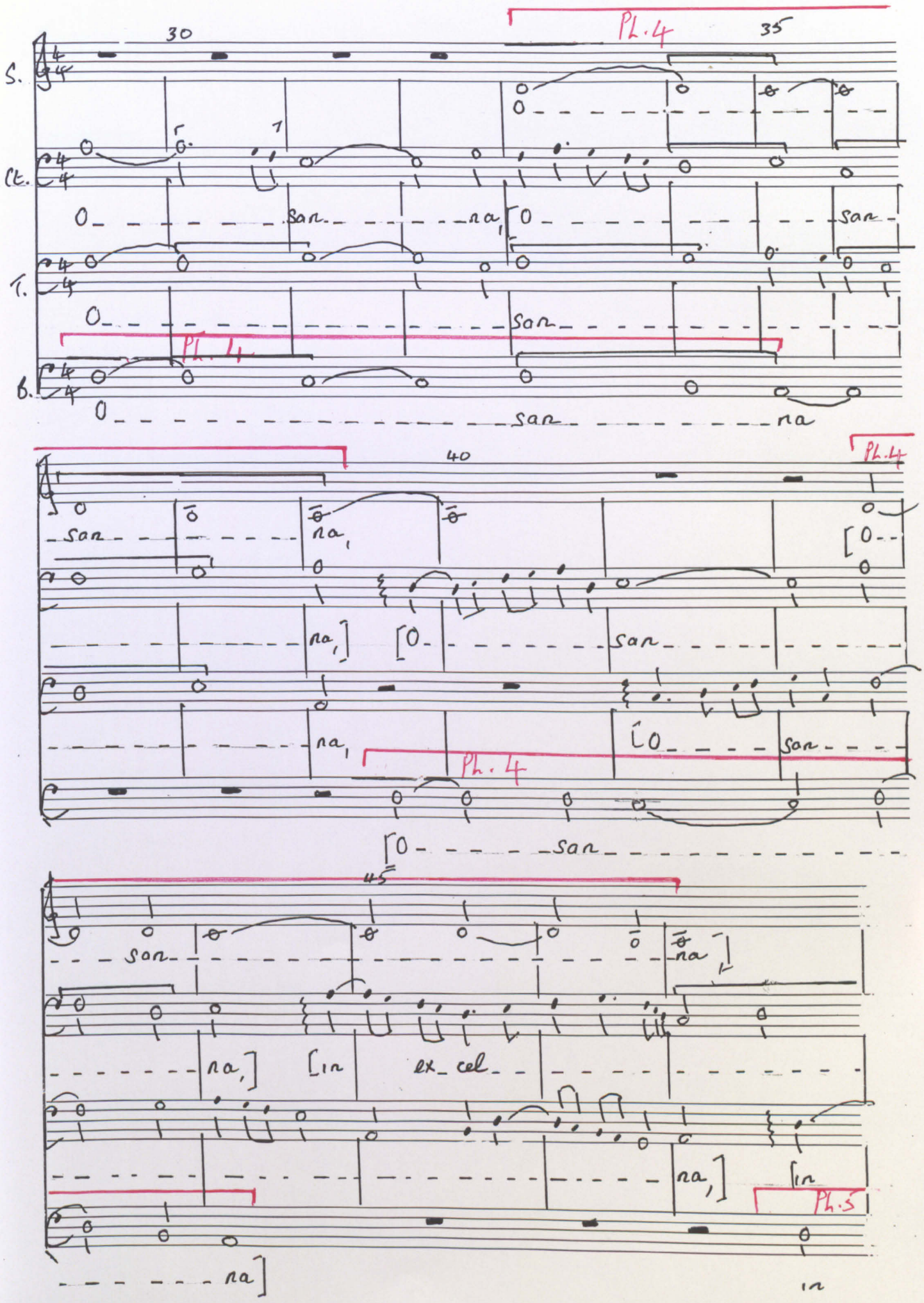
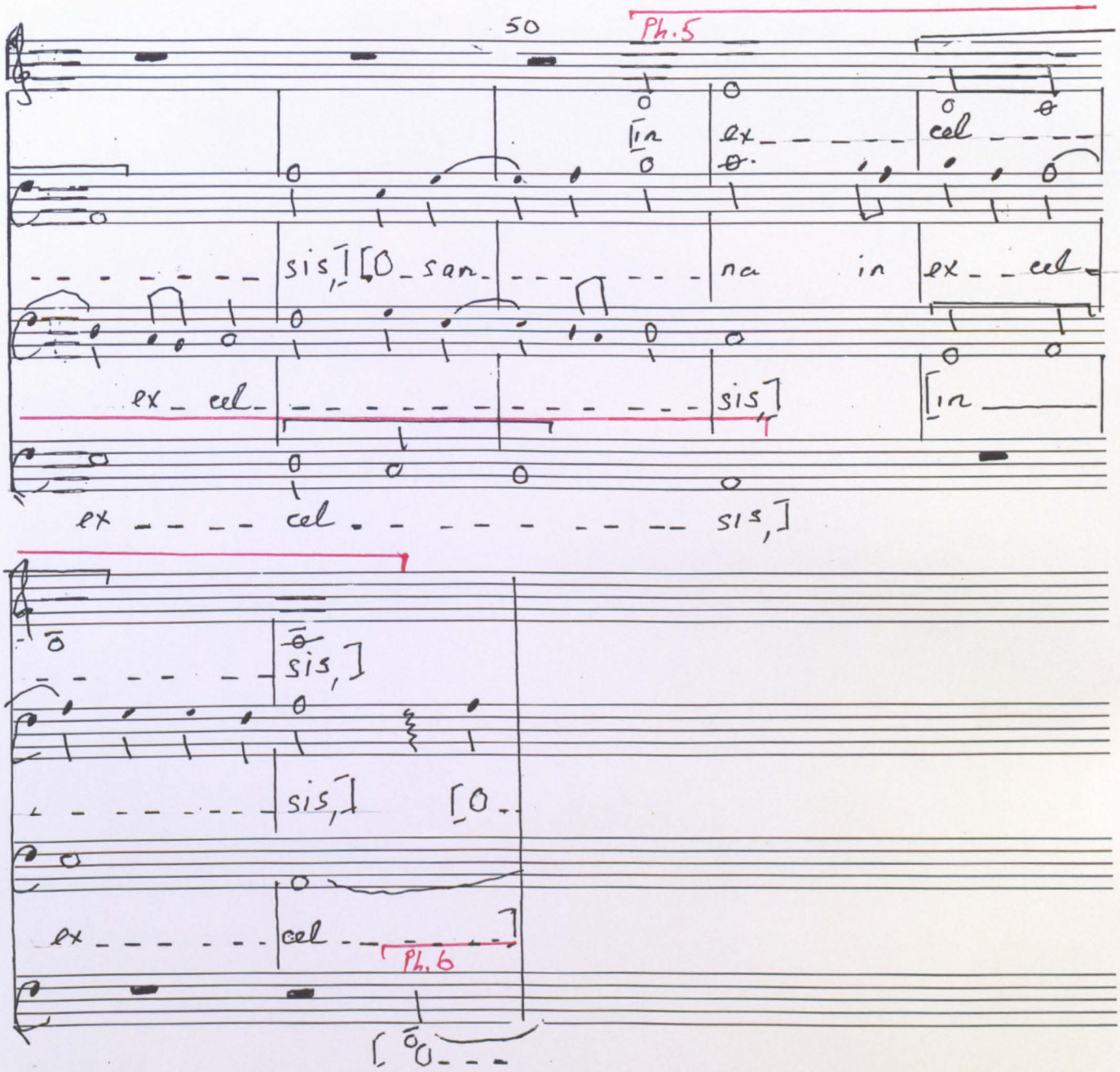
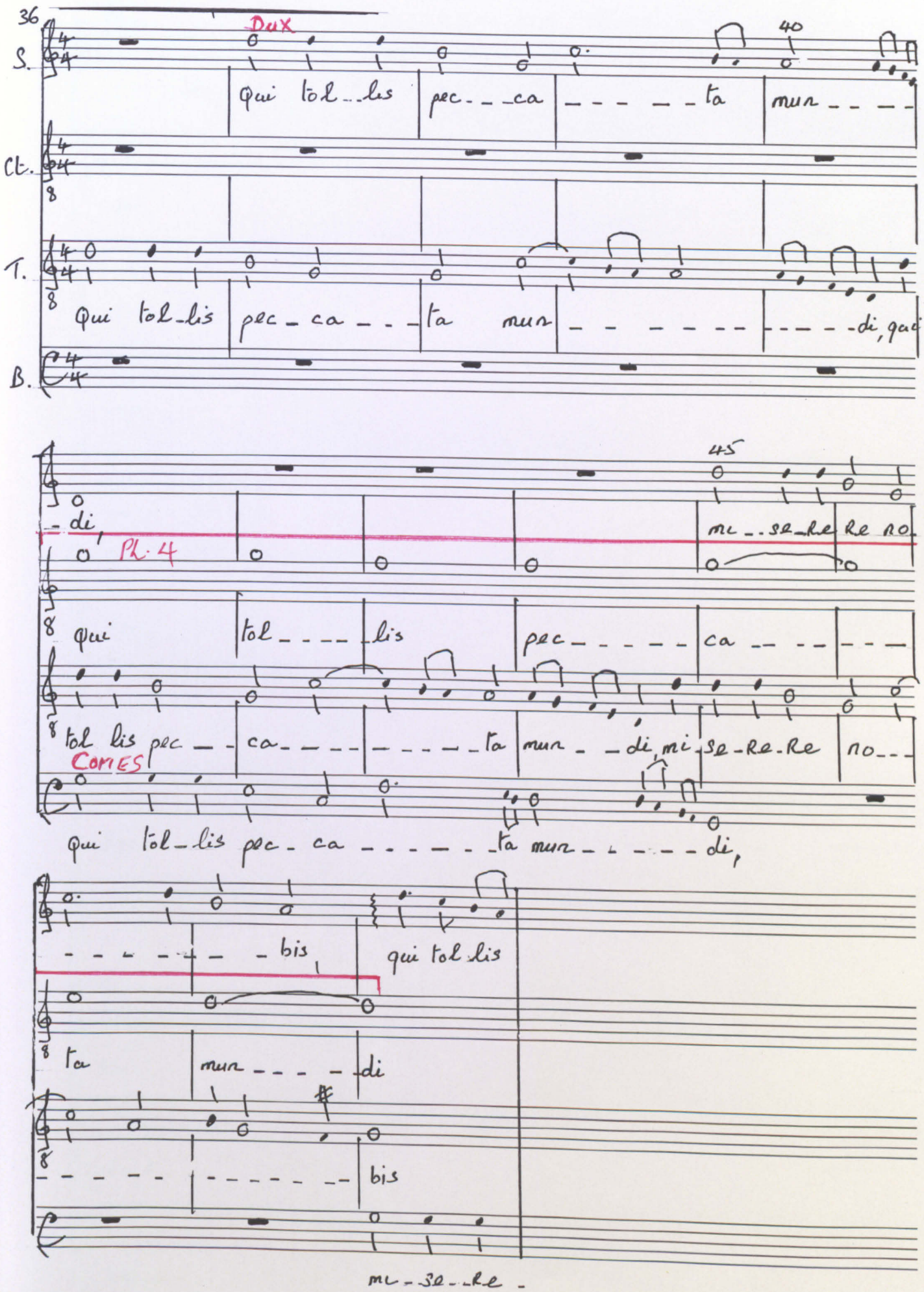
Ex. 31 Pipelare, *Osanna*

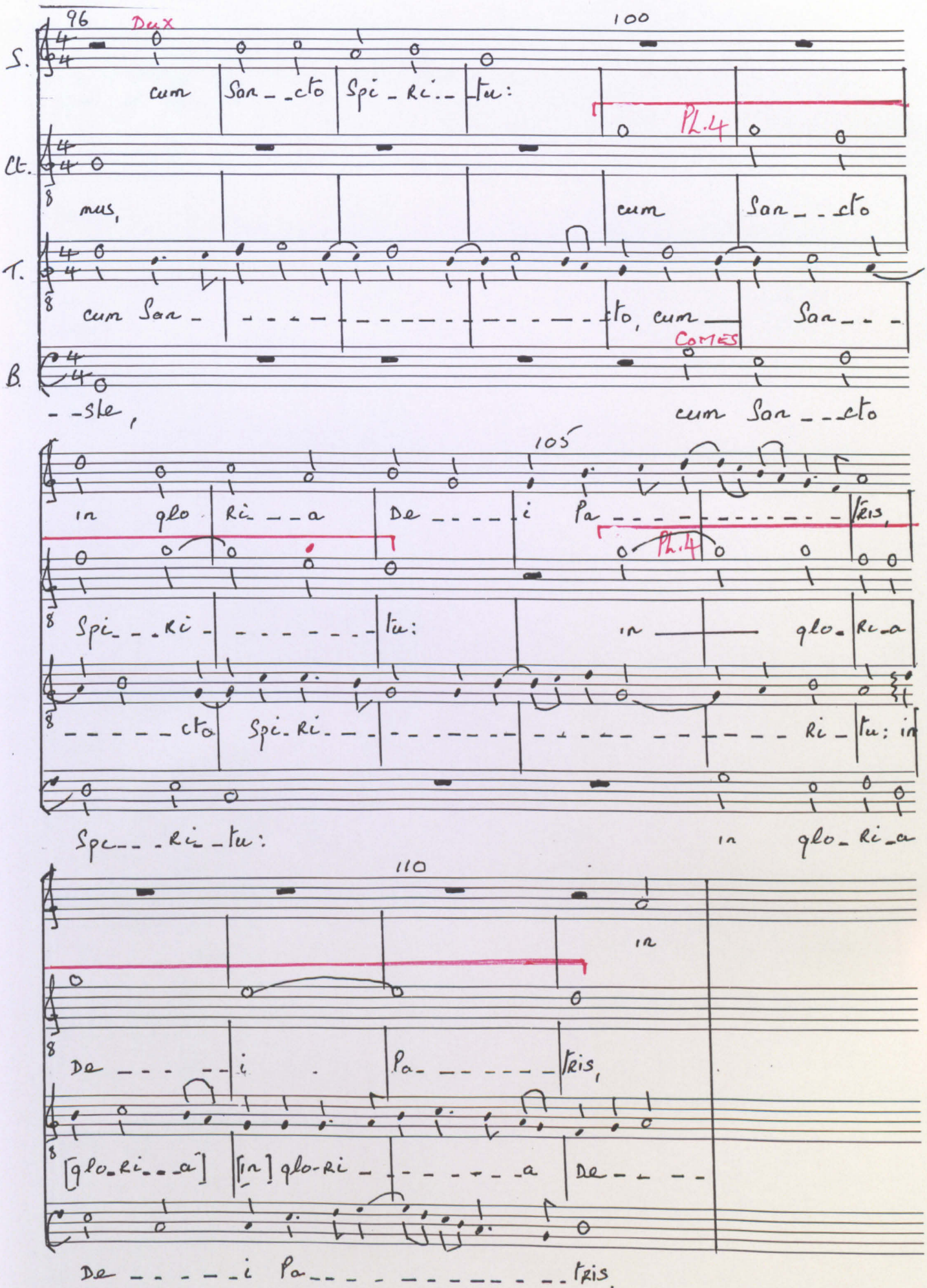



50
Ph.5
[in
ex
cel
sis,] [O san
na
in
ex
cel
ex
cel
sis,]
[in
ex
cel
sis,]
sis,]
sis,] [O
ex
cel
Ph.6
[O

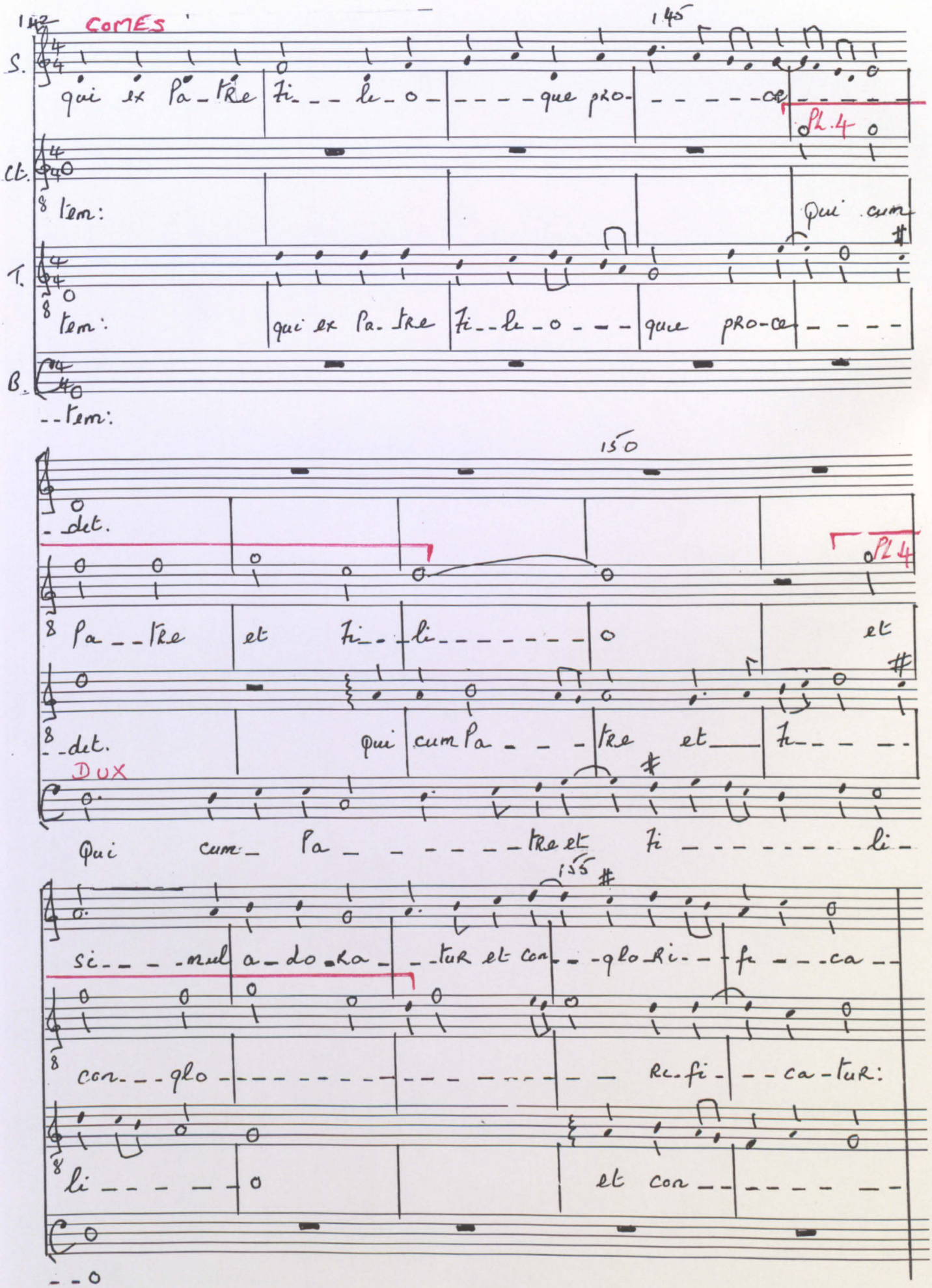
Ex. 32 AJ2, *Qui tollis*



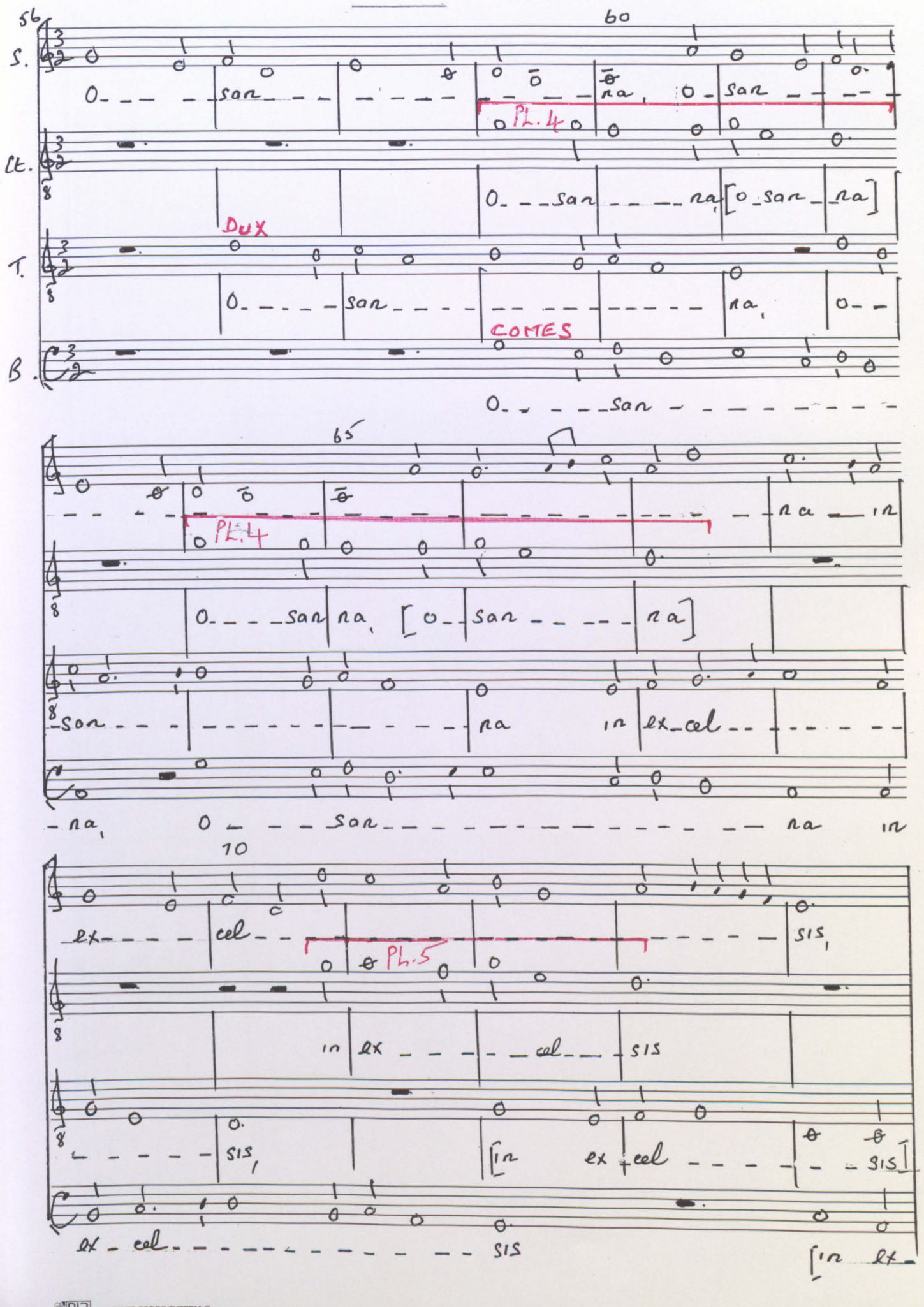
Ex. 33 AJ2, *Cum Sancto*



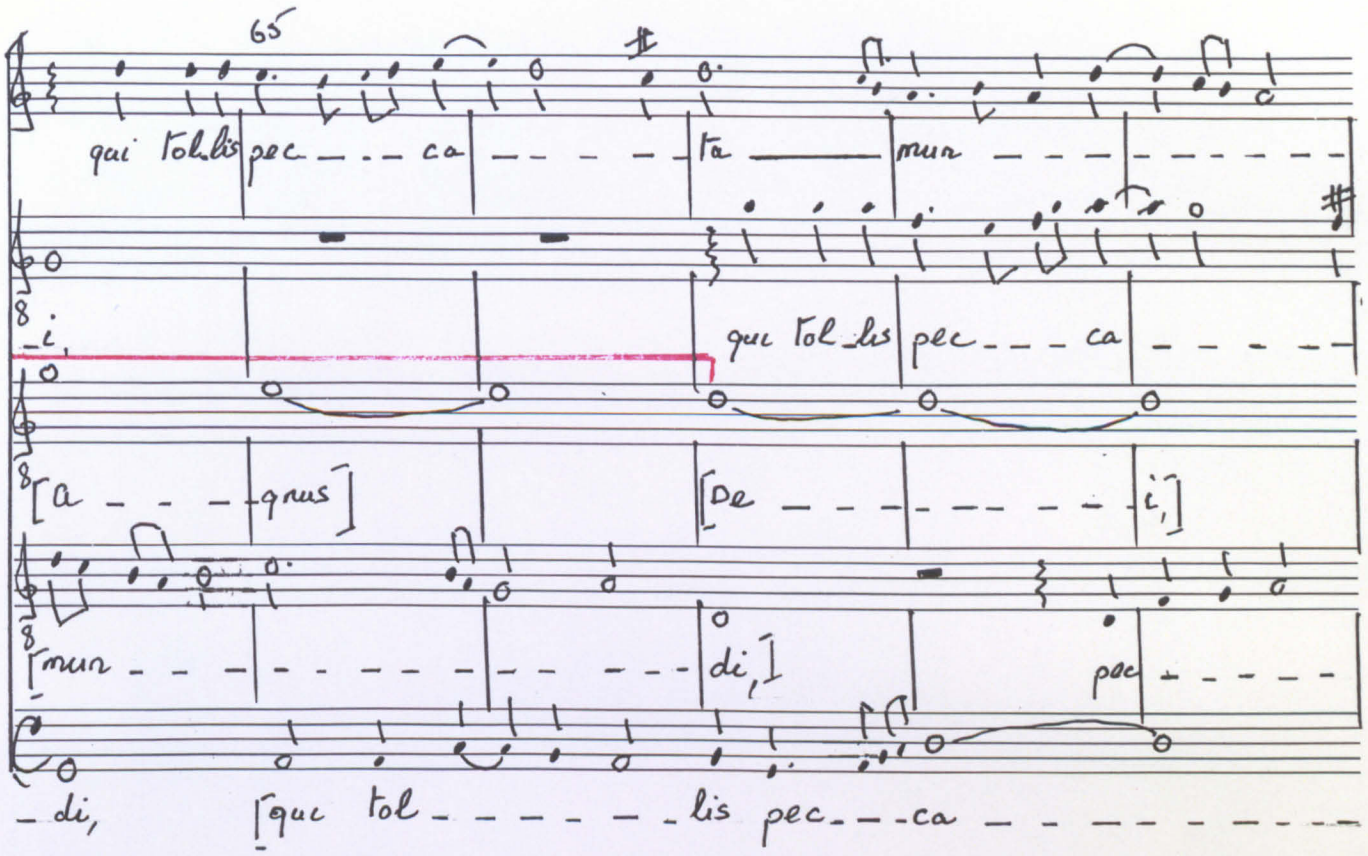
Ex. 34 AJ2, *Qui ex Patre*

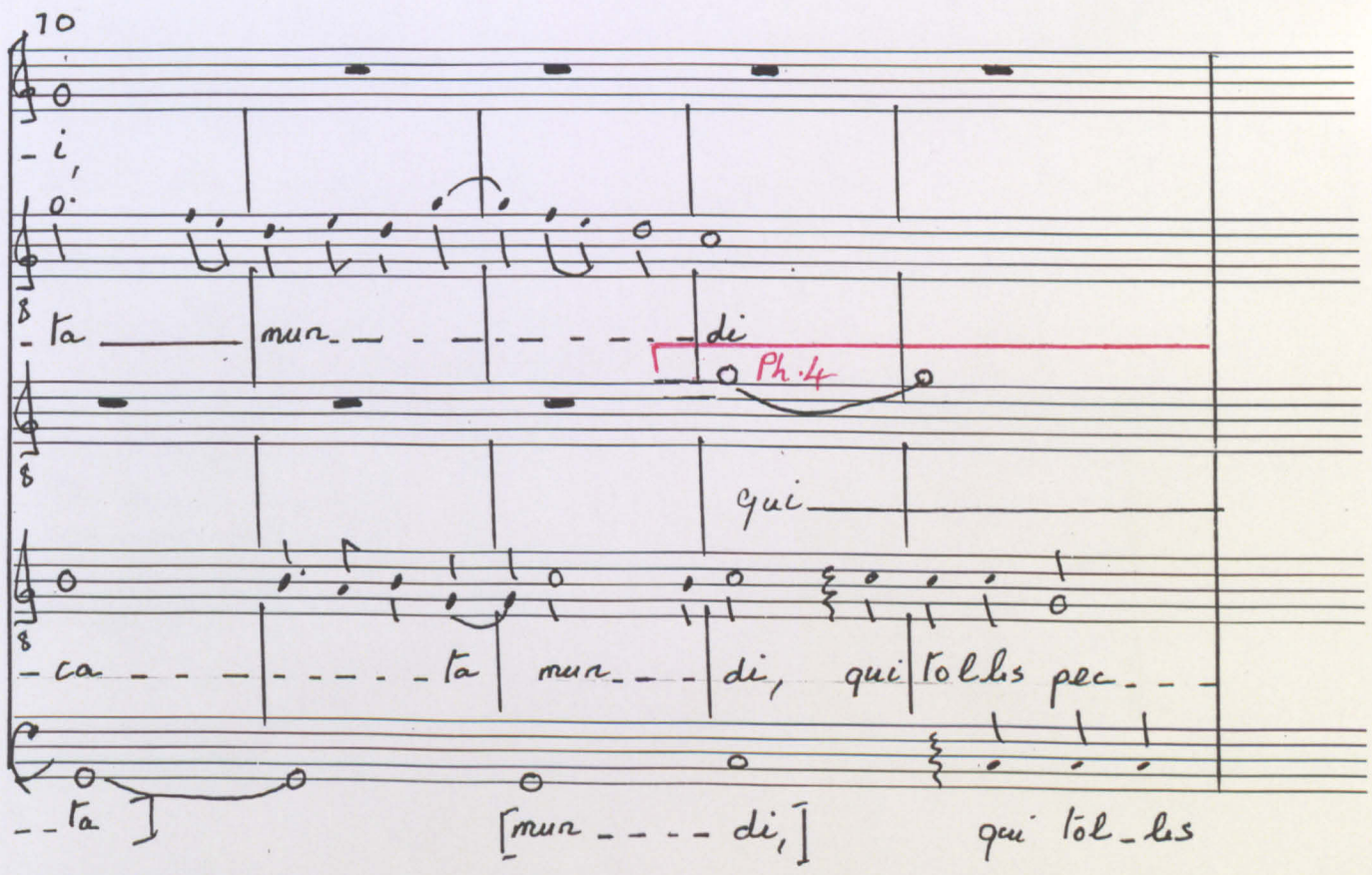


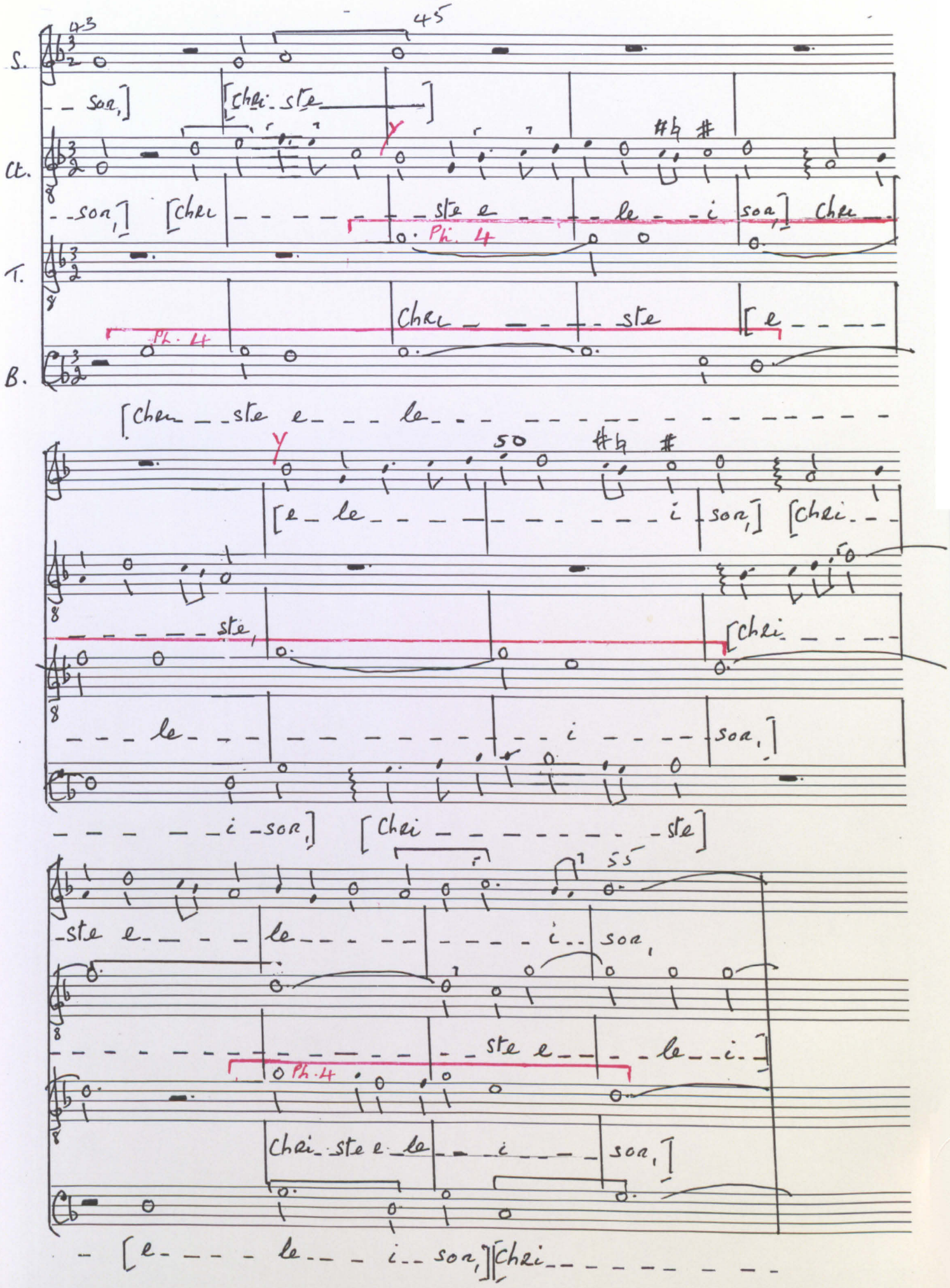
Ex. 35 AJ2, *Osanna*



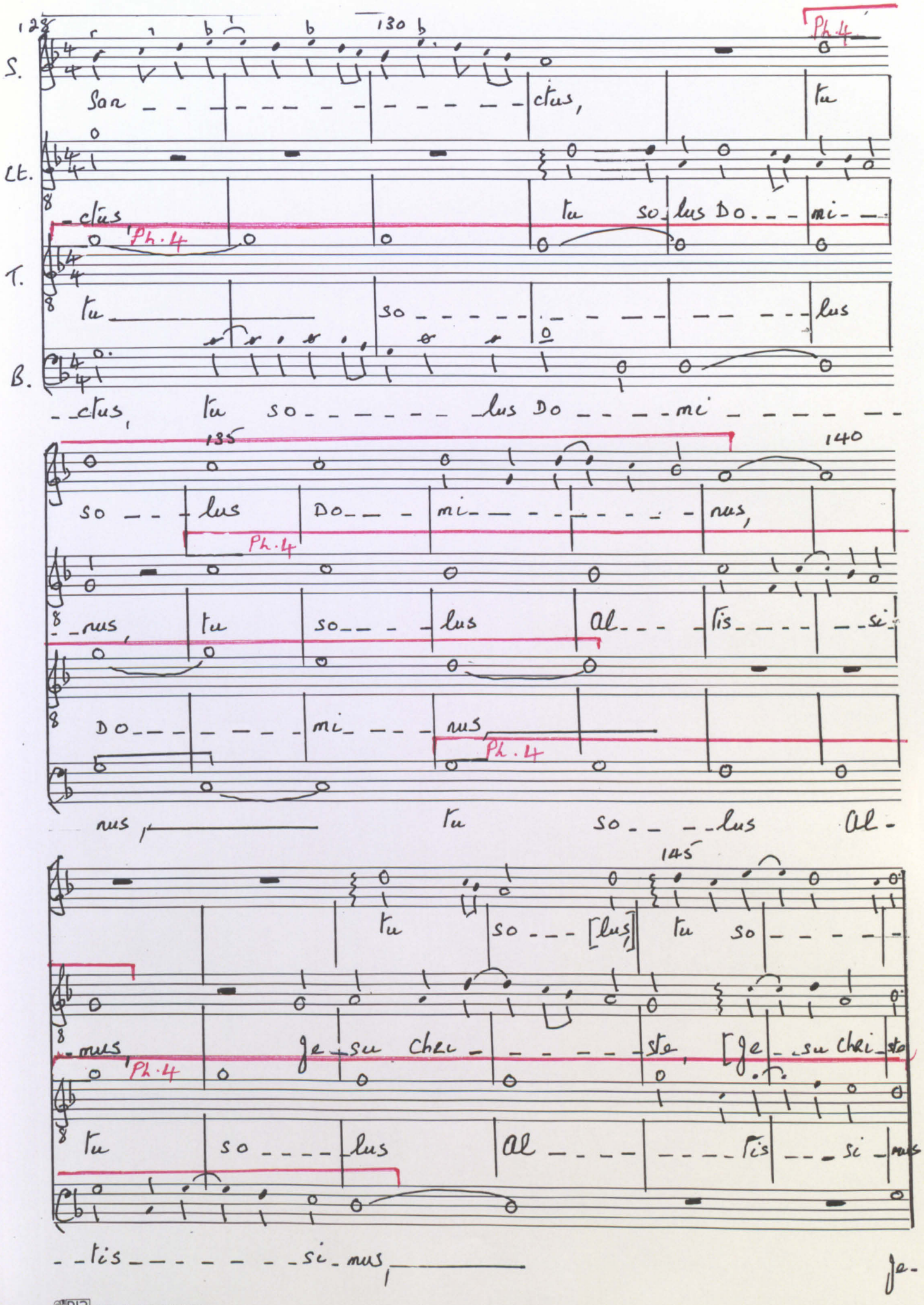
Ex. 36 AJ2, *Agnus* III


65
qui tol lis pec ca ta mun
qui tol lis pec ca
a gnus
De i,
mun di,
pec
di, qui tol lis pec ca

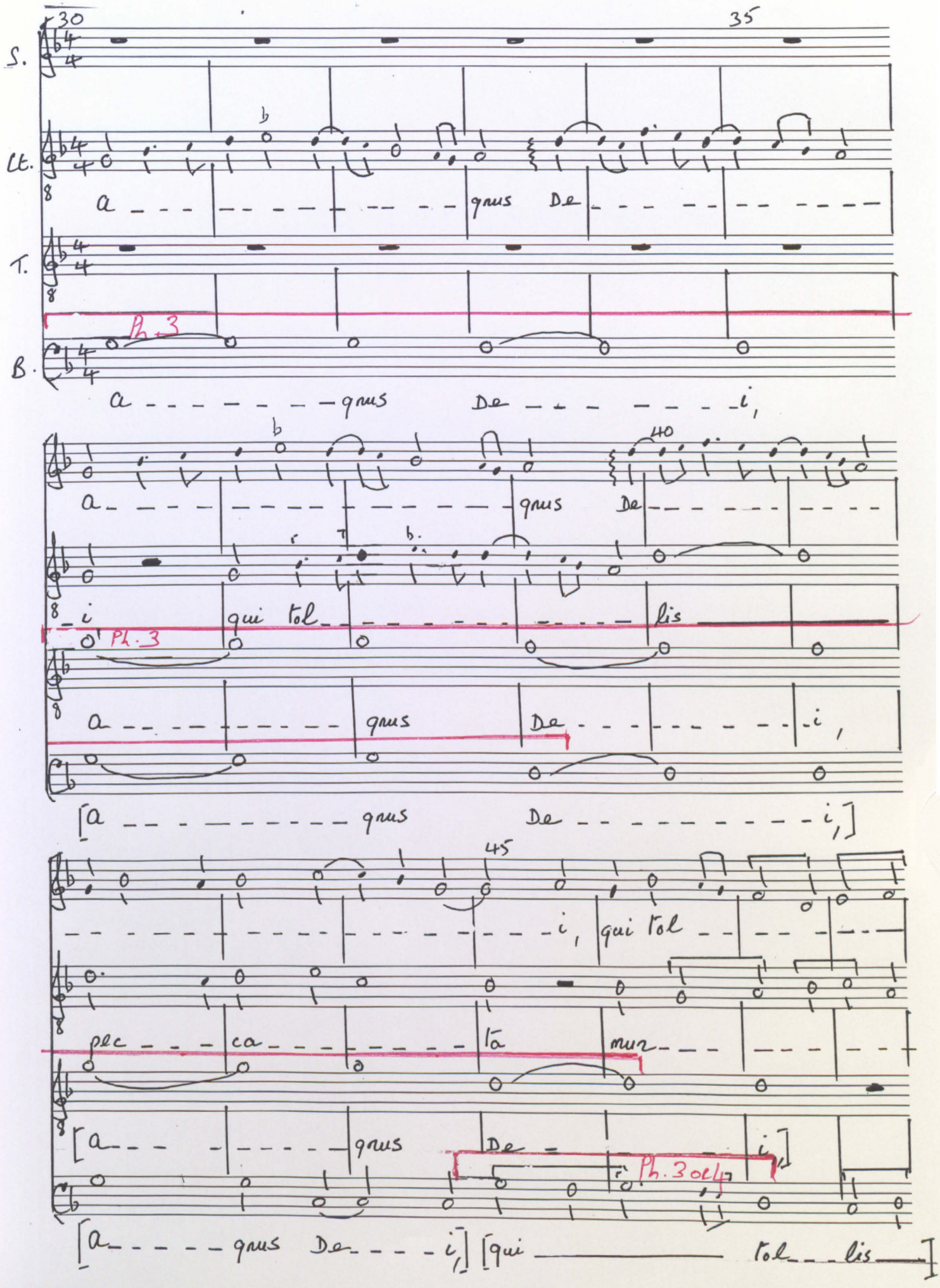

70
ta mun di
Ph.4
qui
ca ta mun di, qui tol lis pec
ta
mun di,
qui tol lis

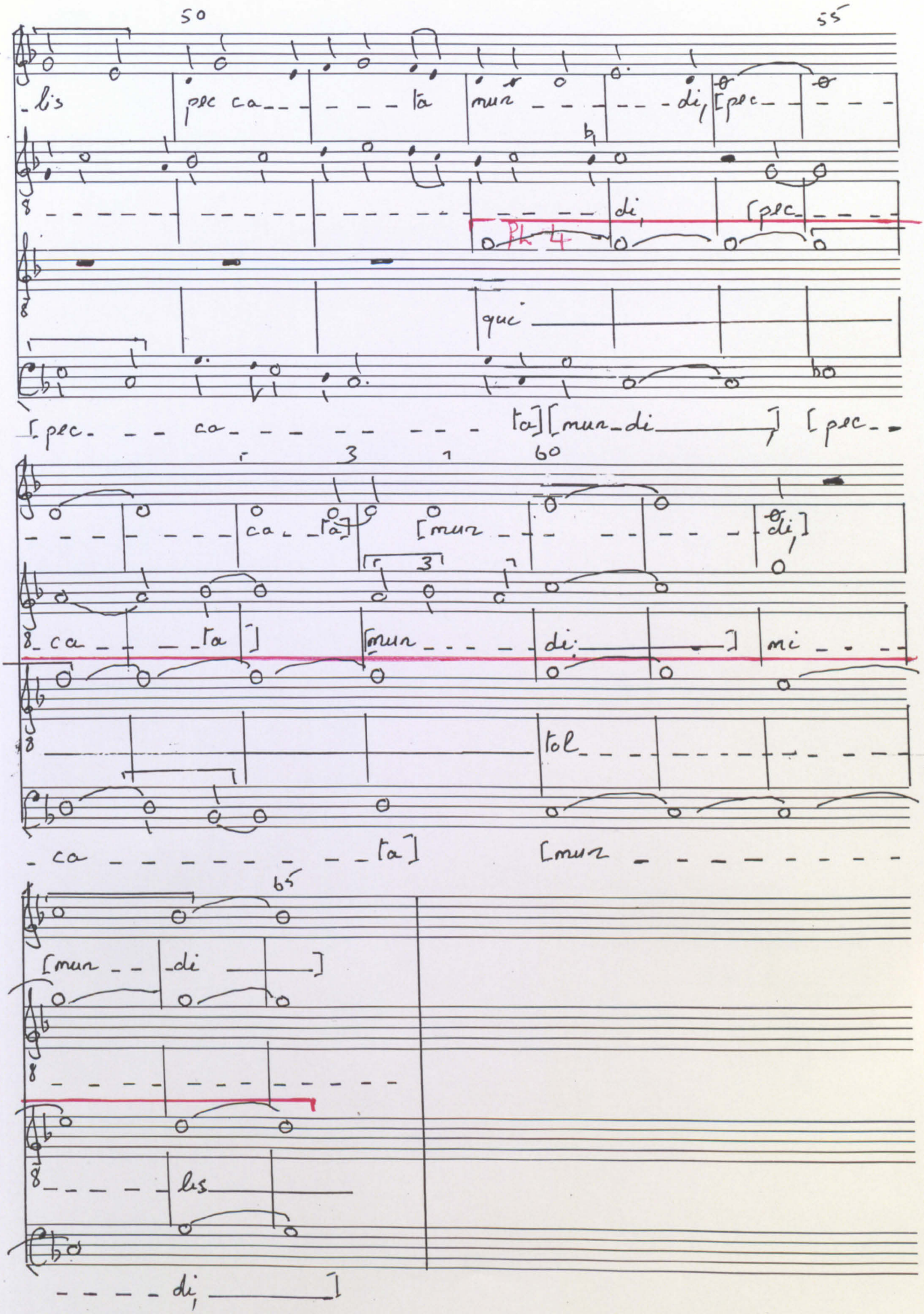

S.
Ct.
T.
B.
43
45
50
55
Ph. 4

Ex. 38 Brumel, *Qui tollis*

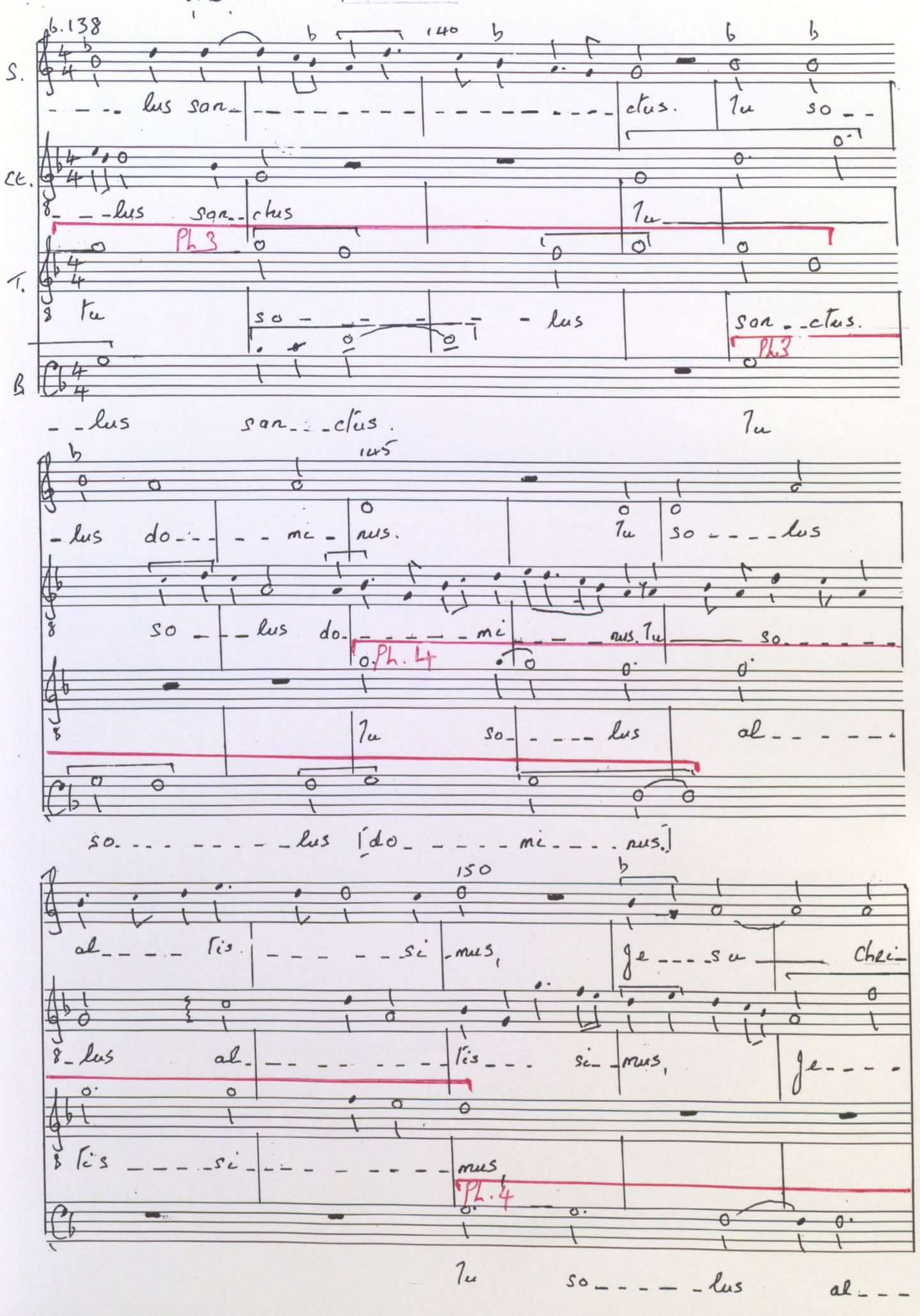


Ex. 39 Brumel, *Agnus* II

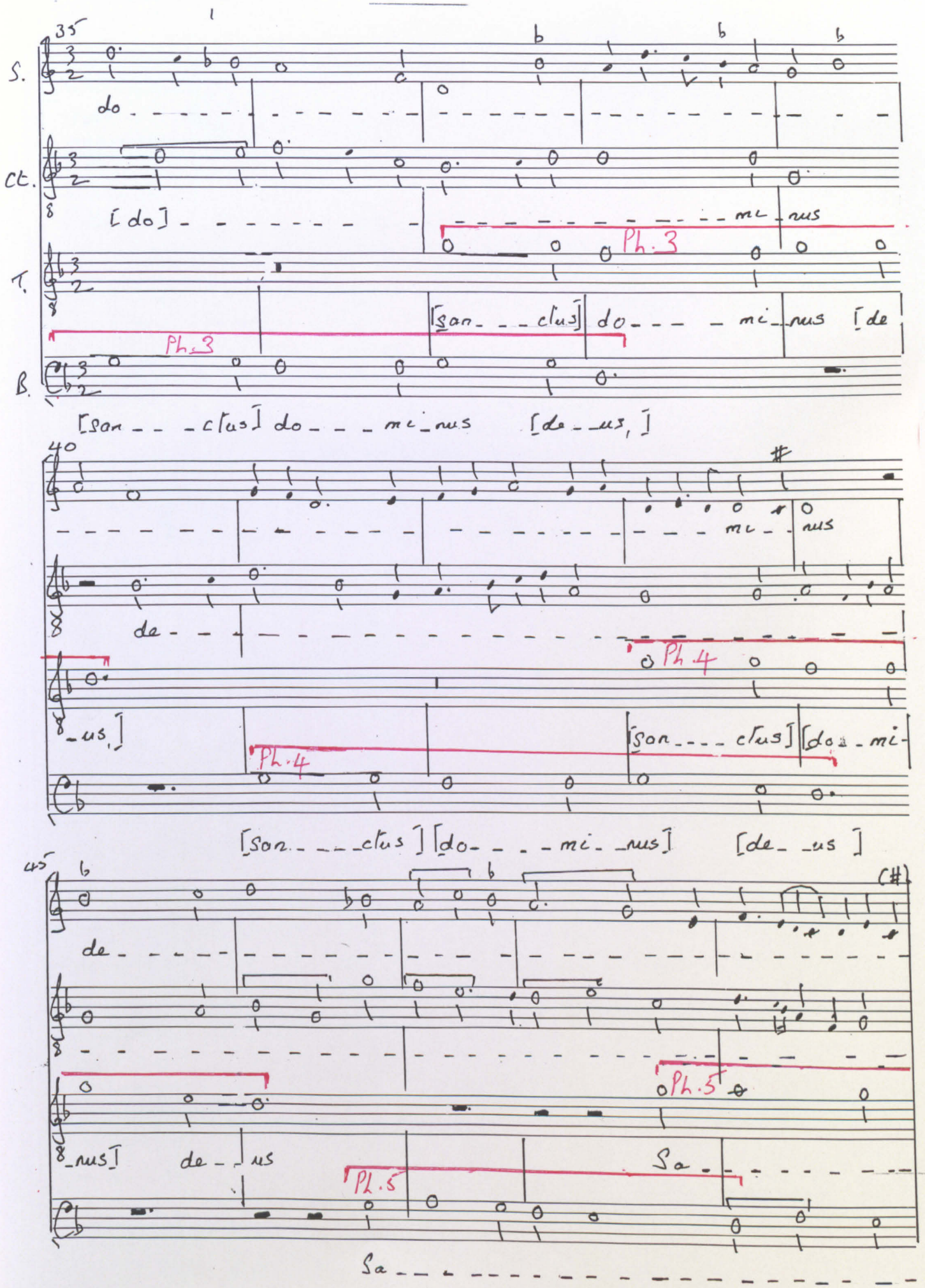



50
55
lis
pec ca
ta
mur
di
[pec
di
[pec
Pl. 4
qui
[pec
ca
ta] [mur di
] [pec
3
60
ca
ta]
[mur
di]
ca
ta]
[mur
di
] mi
tol
ca
ta]
[mur
65
[mur
di
]
lis
di
]

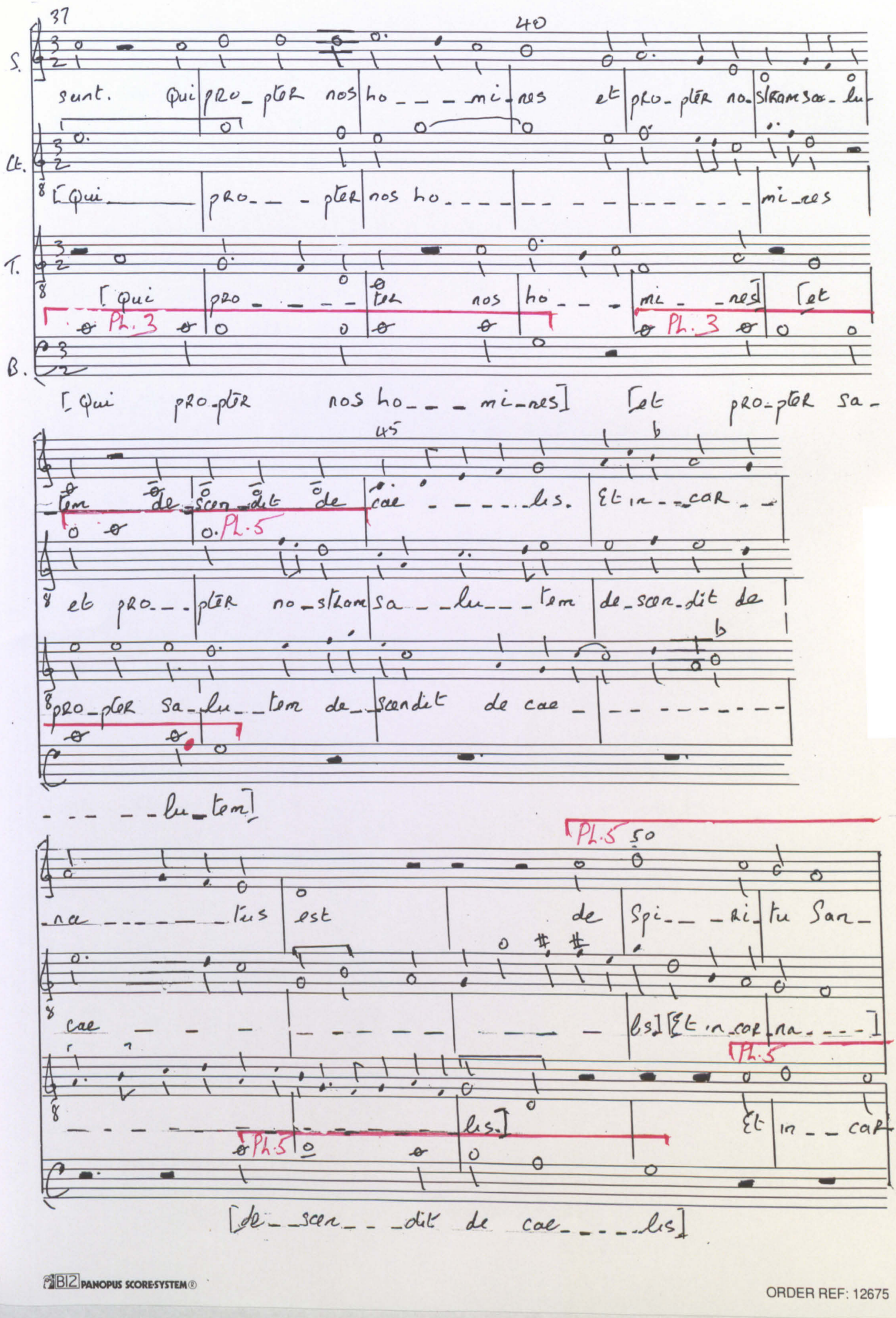
Ex. 40 Du Fay, *Qui tollis*



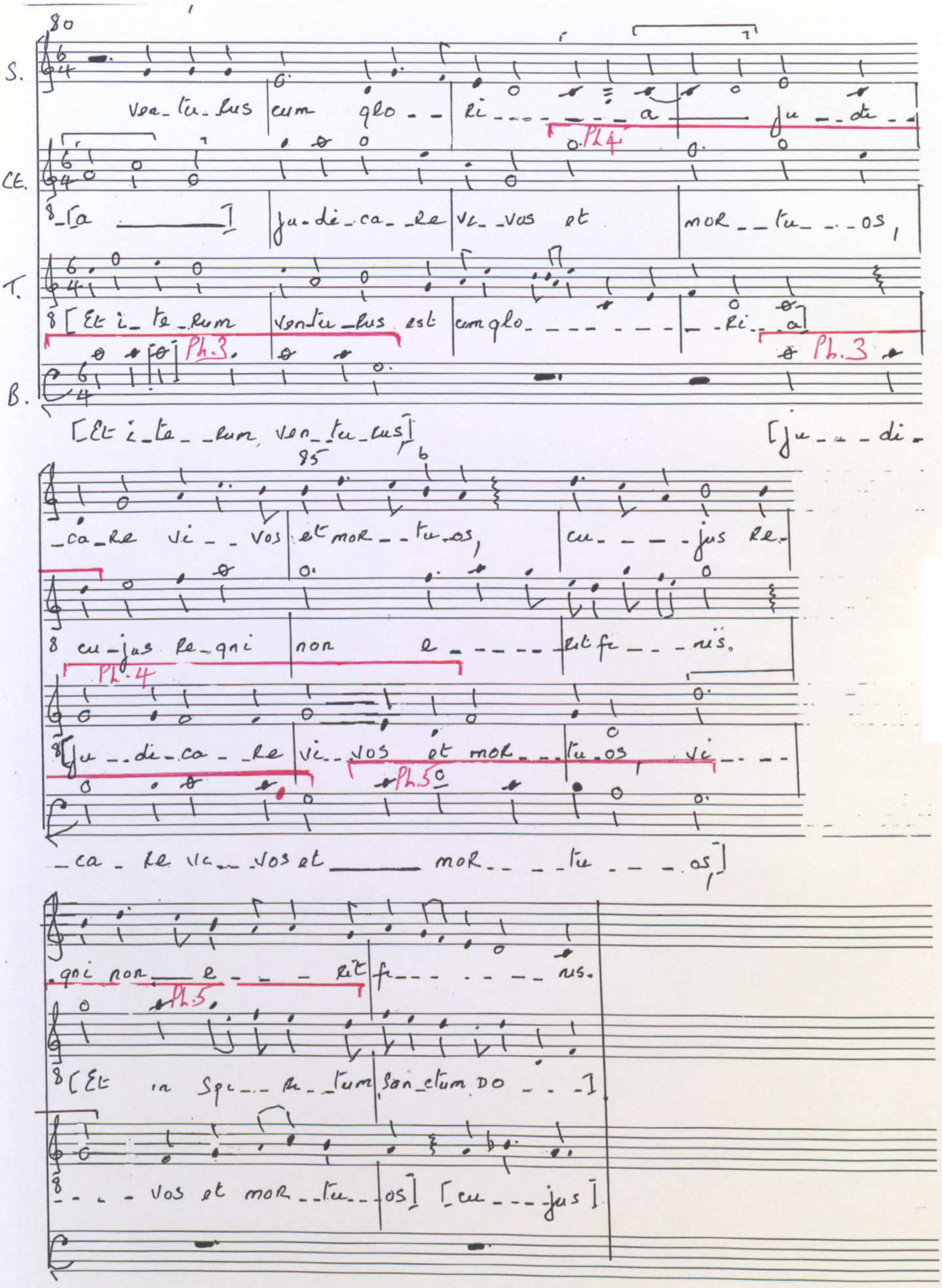
Ex. 41 Du Fay, *Sanctus*

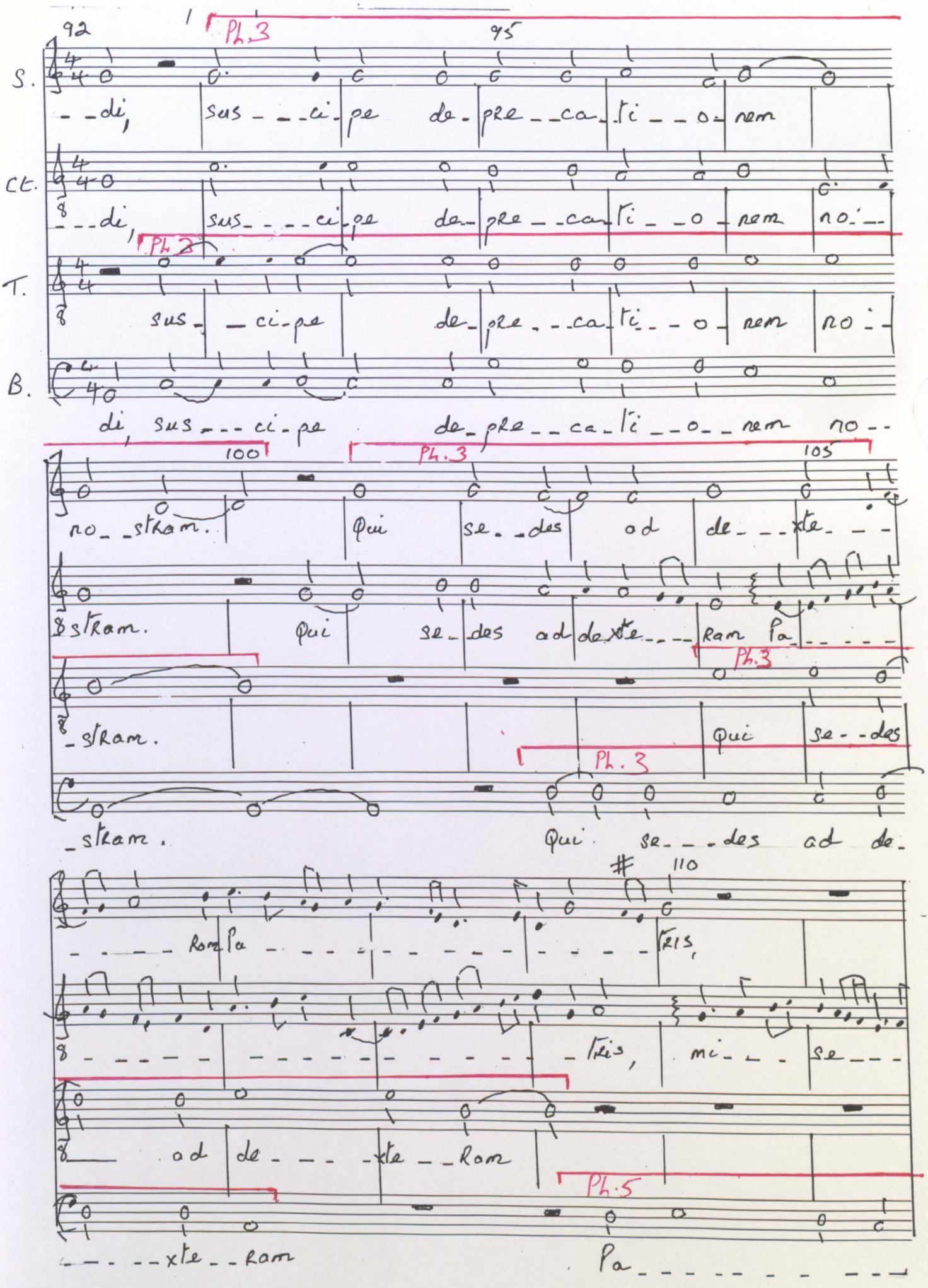


Ex. 42 Ockeghem, *Patrem*



Ex. 43 Ockeghem, *Et resurrexit*

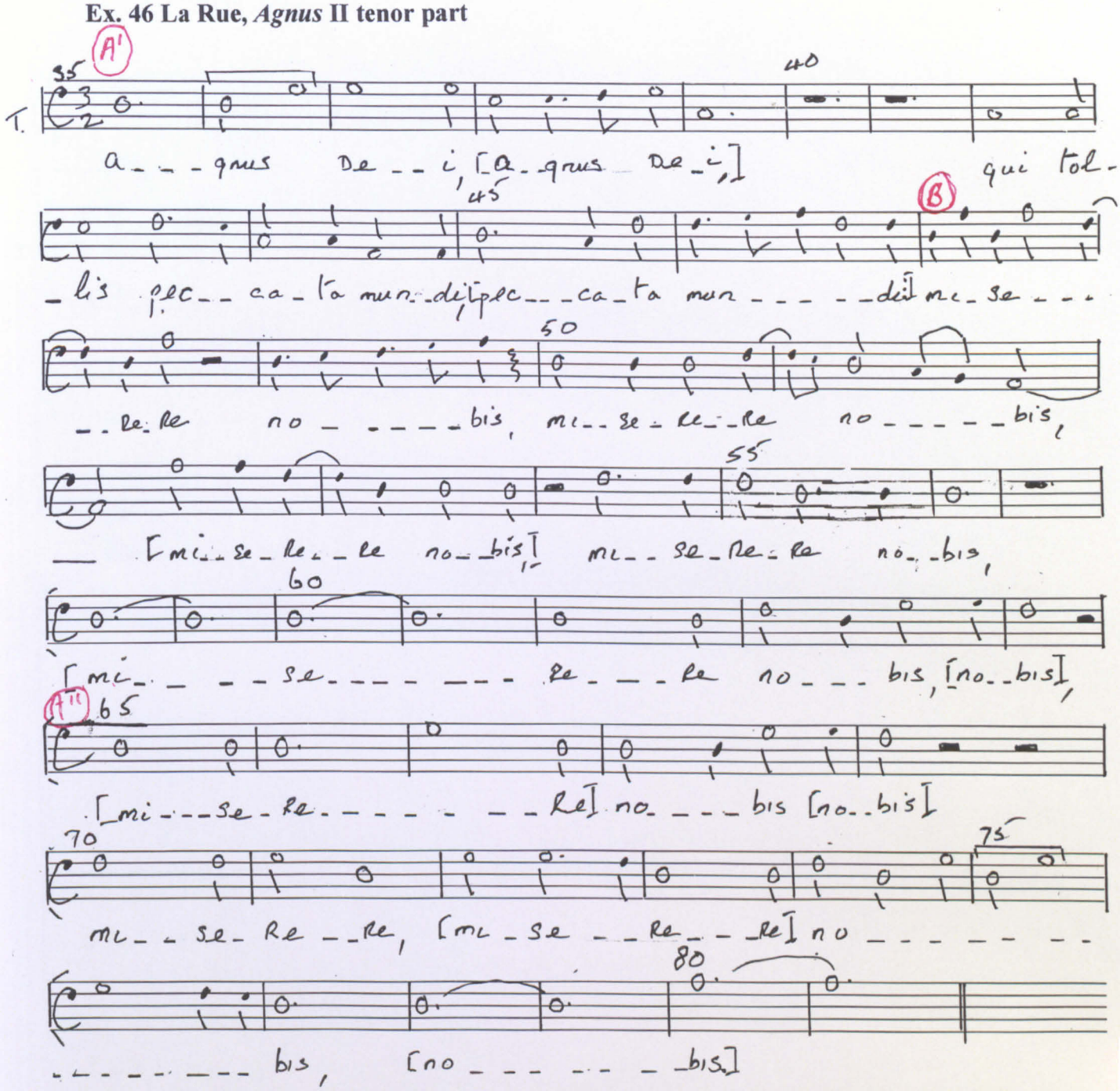


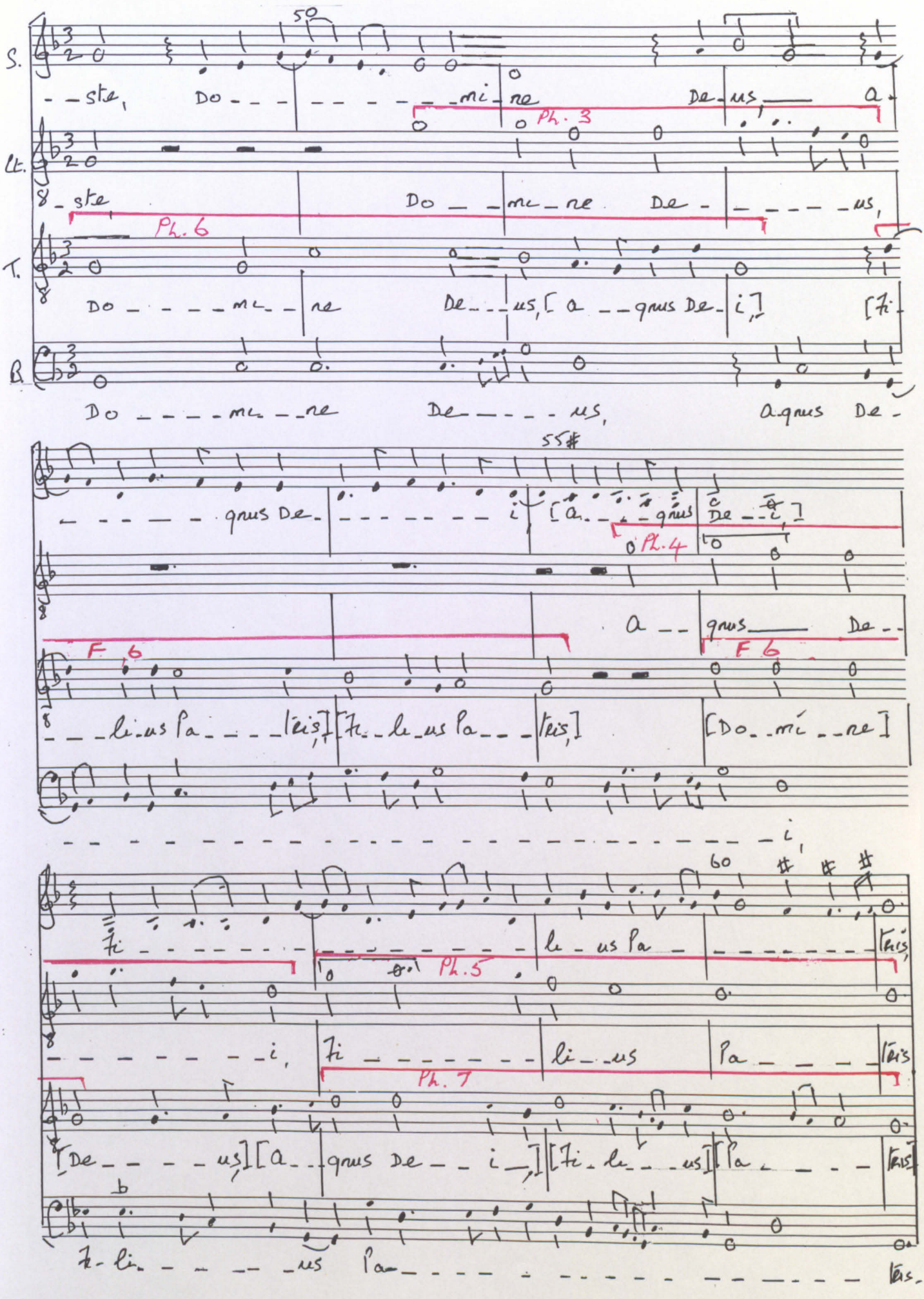

92
95
100
105
110
S.
Ct.
T.
B.
di, sus - ci - pe de - pre - ca - ti - o - nem
no - stram.
Qui se - des ad dex - te - ram Pa - tris,
mi - se - re
Ph.3
Ph.5

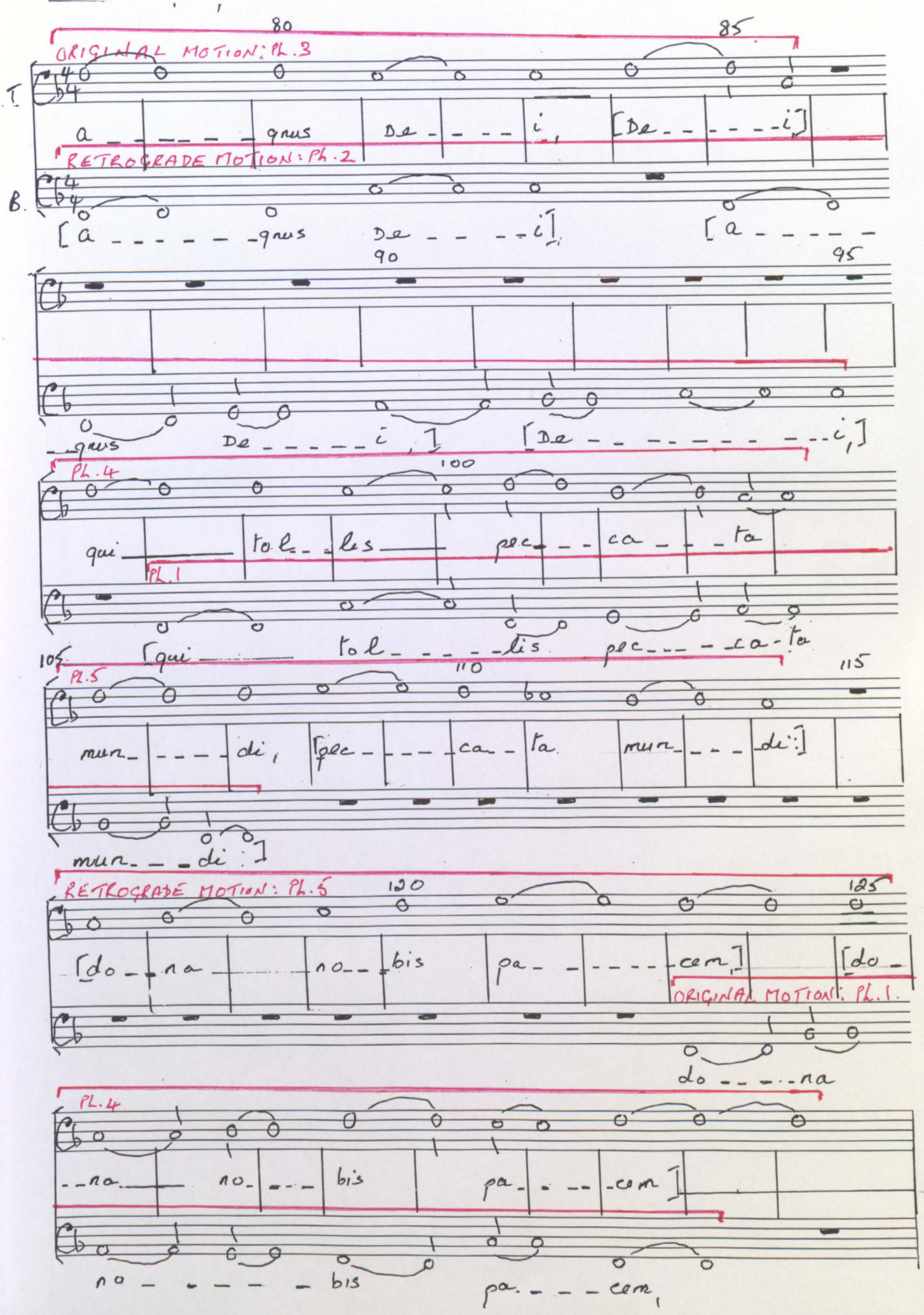
TEXT
CUT OFF IN THE
ORIGINAL

Ex. 45 La Rue, *Kyrie* I

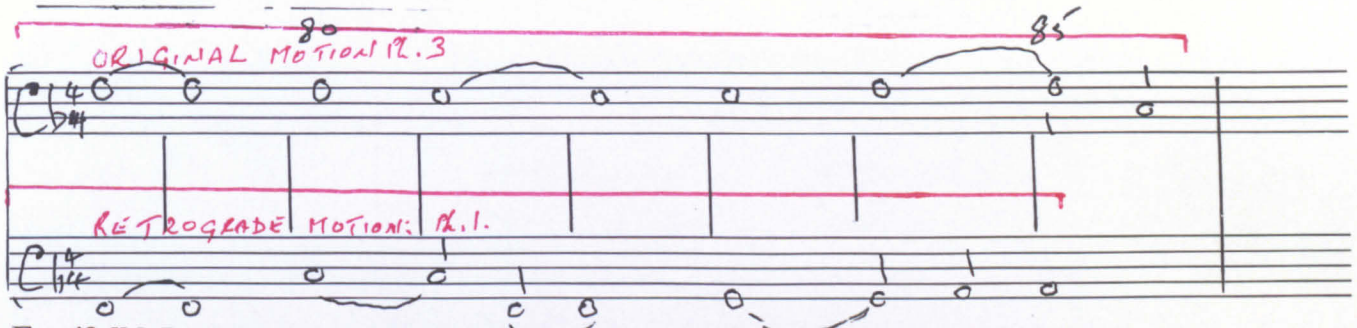
Ex. 46 La Rue, *Agnus* II tenor part




S.
A.
T.
B.
50
55
60
Ph. 3
Ph. 6
Ph. 4
Ph. 5
Ph. 7
F 6
F 6

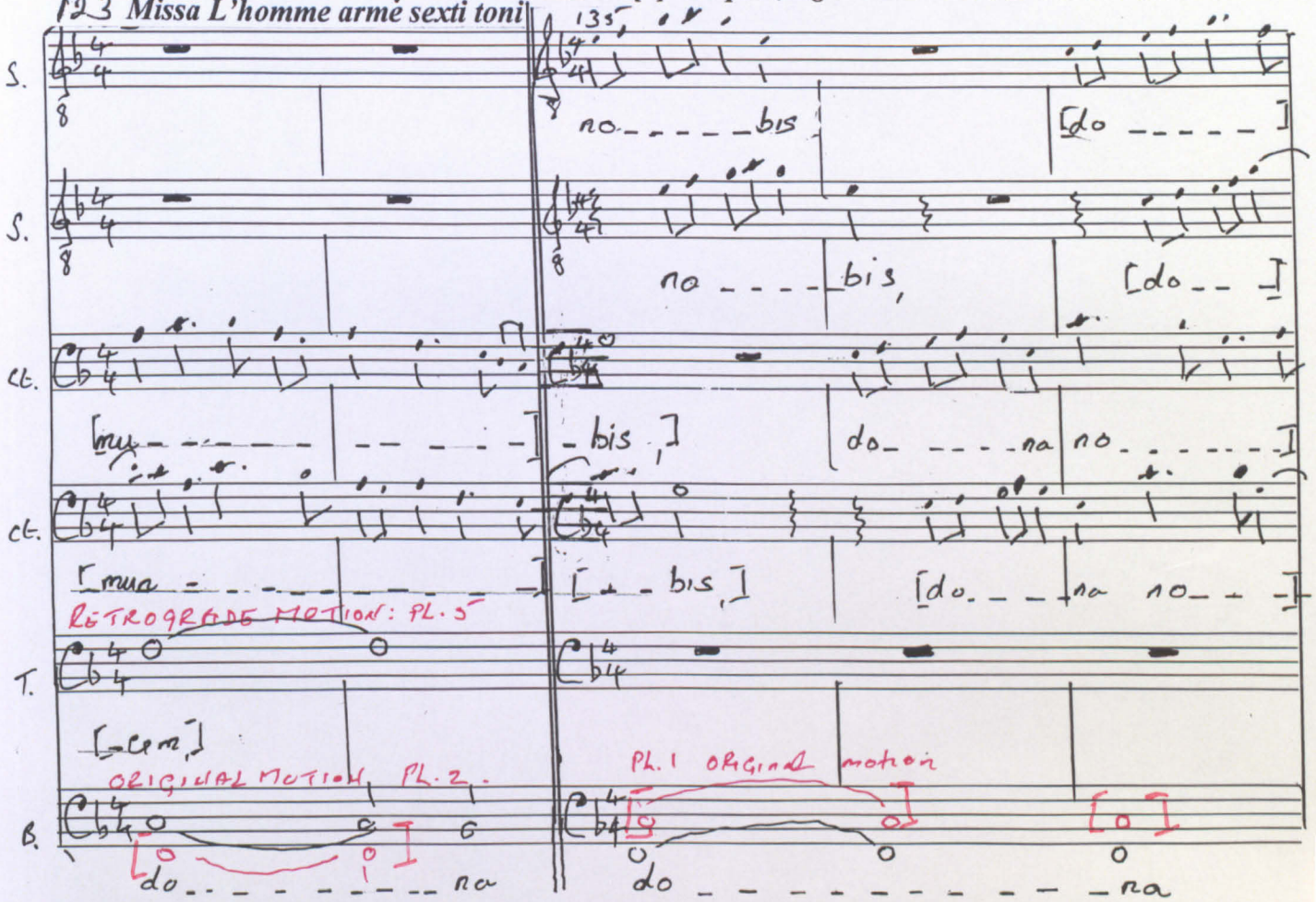

80
85
ORIGINAL MOTION: Ph. 3
T.
a gnus De i [De i]
RETROGRADE MOTION: Ph. 2
B.
[a gnus De i]
90
95
gnus De i [De i]
Ph. 4
100
qui tol lis pec ca ta
Ph. 1
105
[qui tol lis pec ca ta
110
115
Ph. 5
mun di [pec ca ta mun di:]
mun di:]
RETROGRADE MOTION: Ph. 5
120
125
[do na no bis pa cem]
ORIGINAL MOTION: Ph. 1.
[do
do na
Ph. 4
na no bis pa cem]
no bis
pa cem

Ex. 49 [a] Josquin, *Agnus* III *Missa L'homme armé sexti toni*

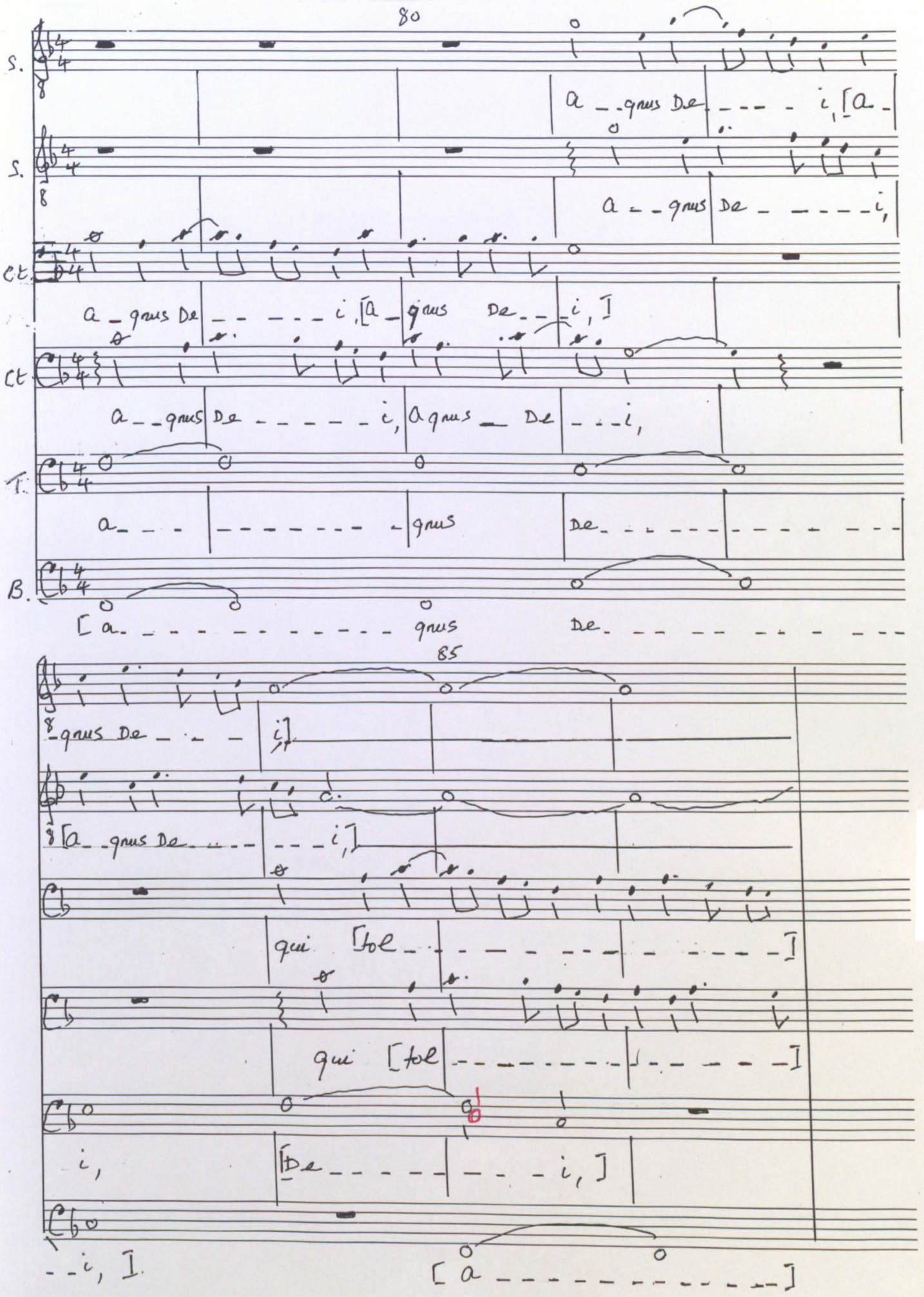


Ex. 49 [b] Josquin, *Agnus* III 123 *Missa L'homme armé sexti toni*

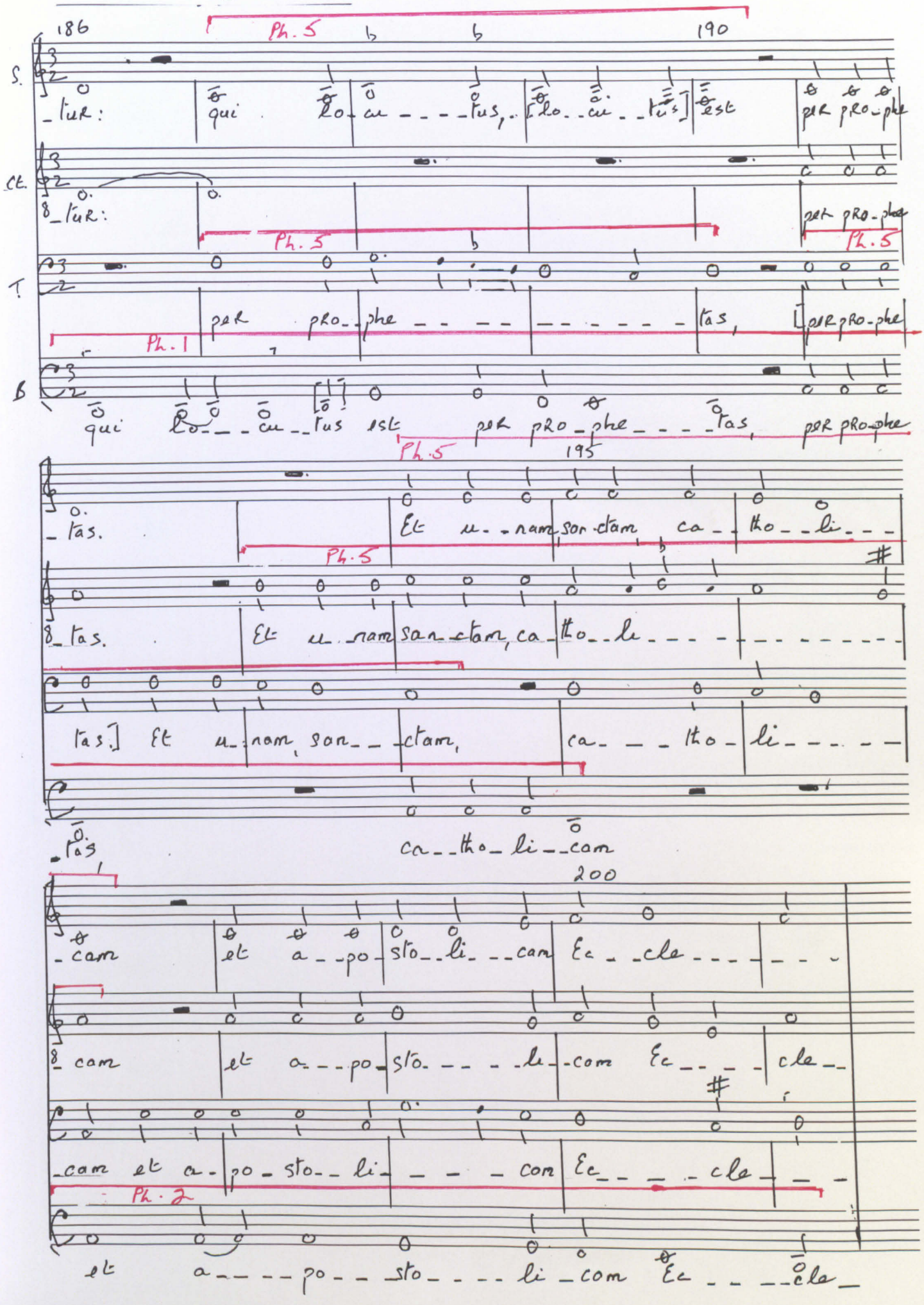
Ex. 49 [c] Josquin, *Agnus* III *Missa L'homme armé sexti toni*



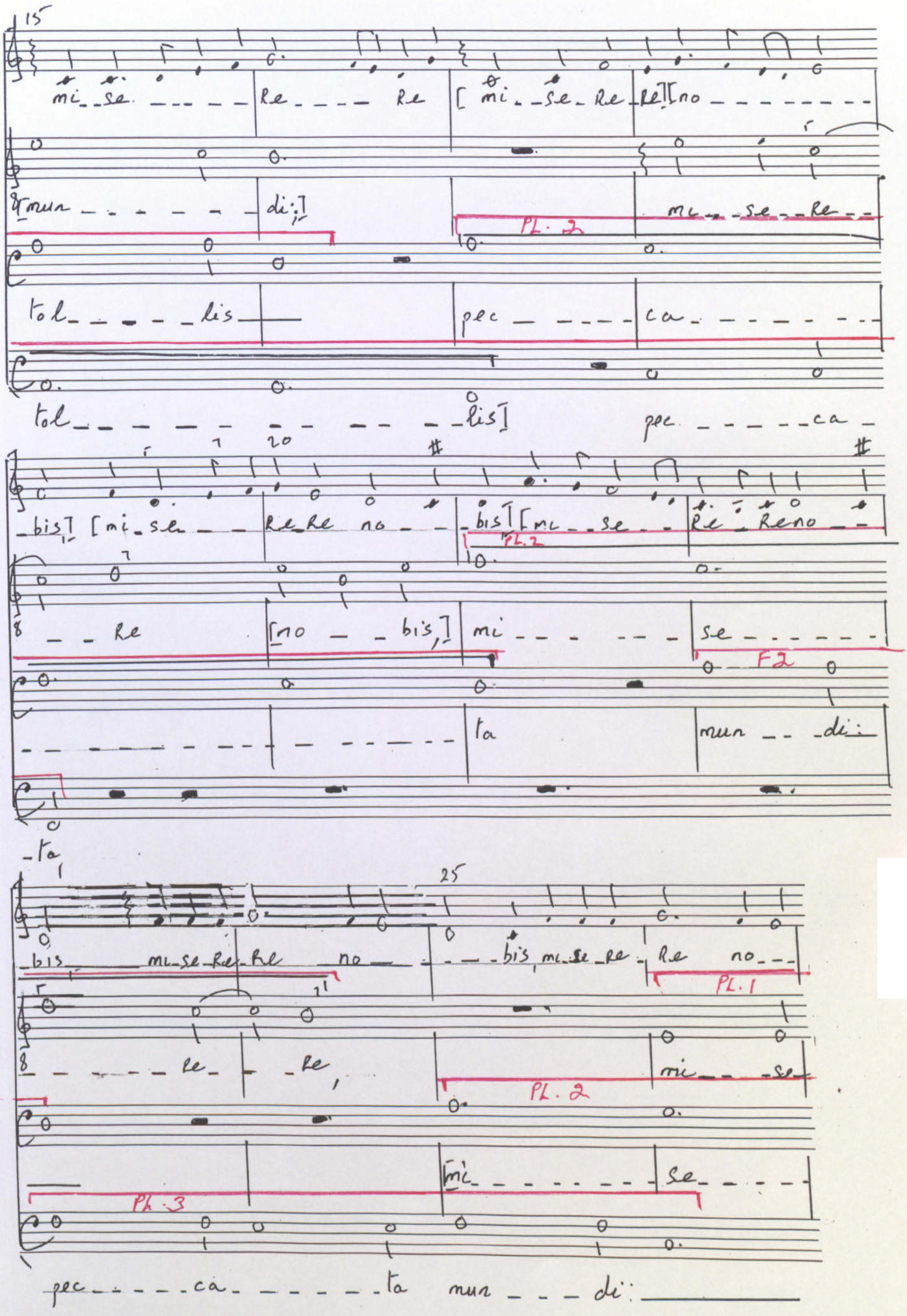
Ex. 50 Josquin, *Agnus* III *Missa L'homme armé sexti toni*

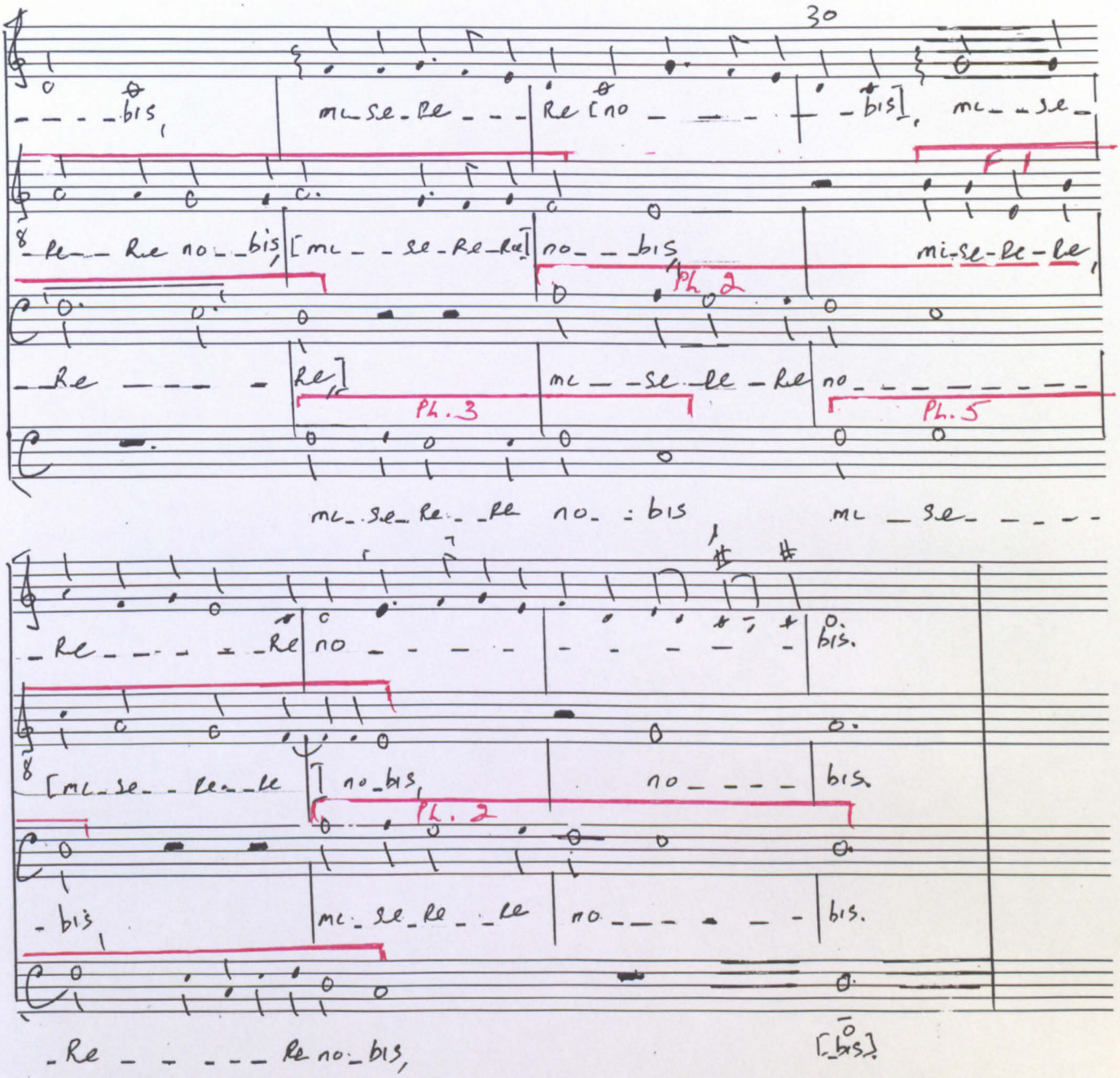


Ex. 51 La Rue, *Qui locutus est*

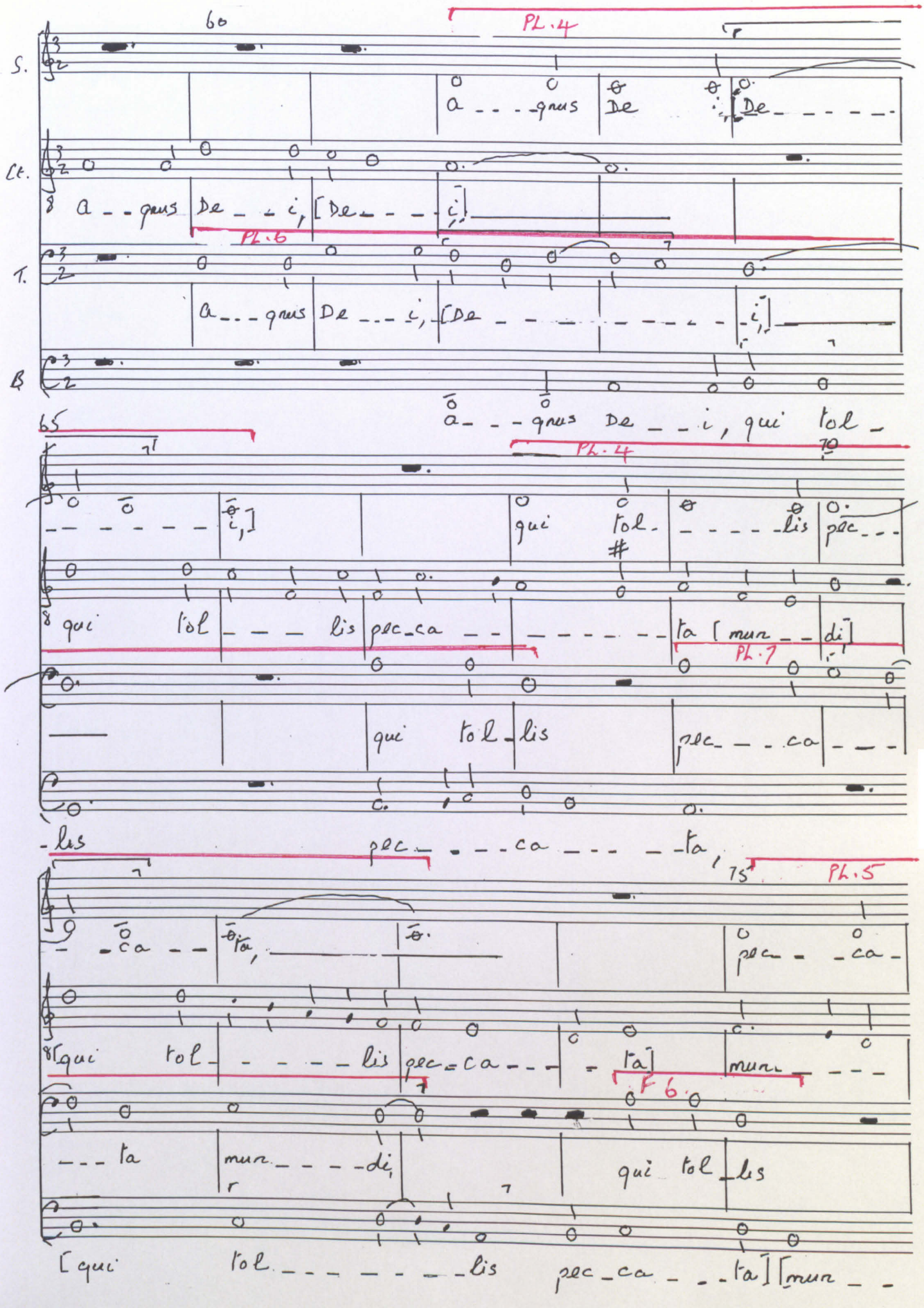


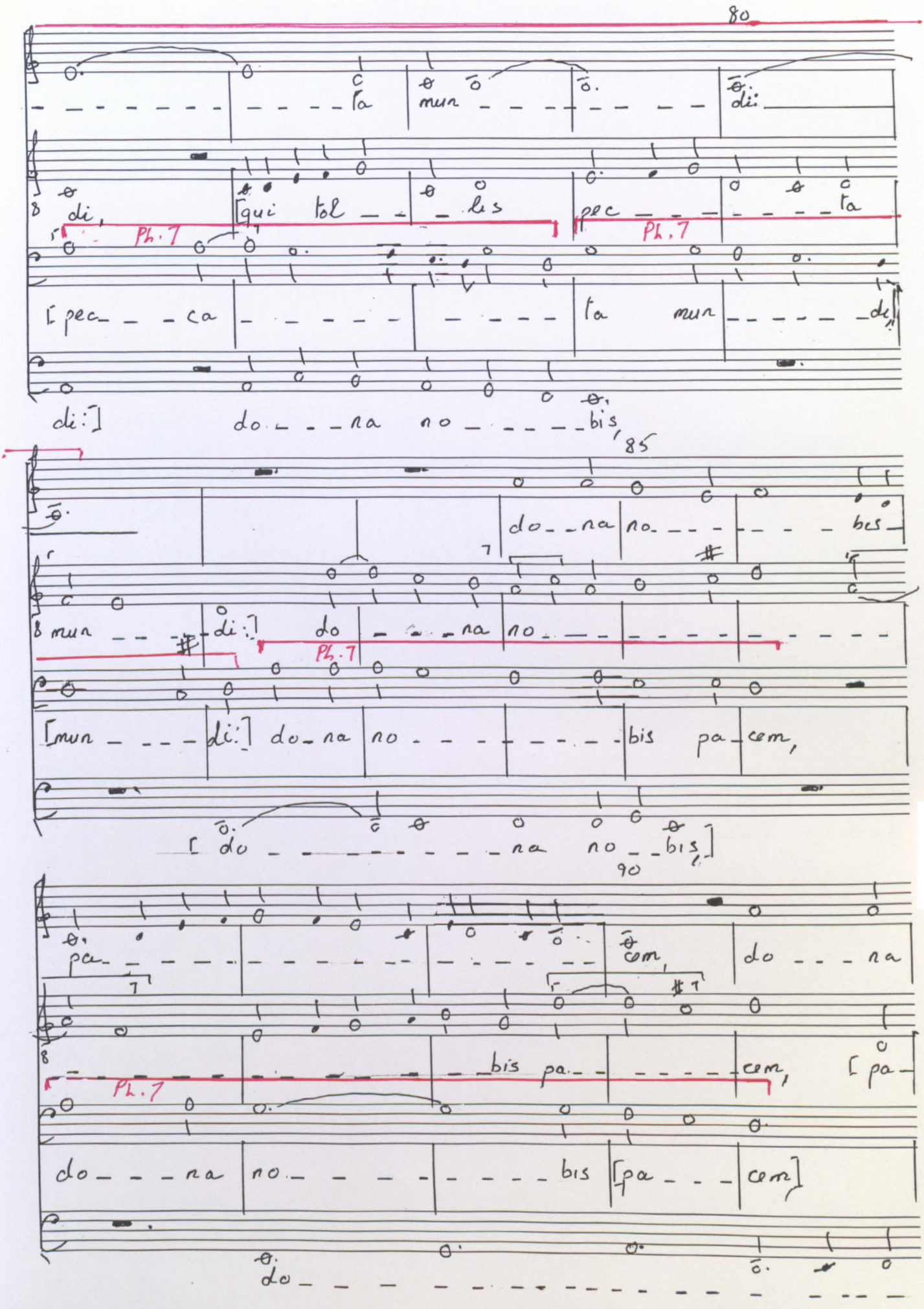
Ex. 52 La Rue, *Agnus* I


15
mi se Re Re [mi se Re Re][no
mun di:]
Pl. 2
mi se Re
tol lis
pec ca
tol lis]
pec ca
20
bis] [mi se Re Re no
bis] [mi se
Re Reno
Re
[no bis,]
mi
se
F2
ta
mun di:
ta
25
bis mi se Re Re no
bis, mi se Re
Re no
Pl. 1
Re Re,
Pl. 2
mi se
Pl. 3
[mi
se
pec ca ta mun di:


30
bis, mi_se_Re_ Re [no _ bis], mi_se_
F 1
Re_ Re no_bis, [mi_se_Re_Re] no_bis, mi_se_Re_Re,
Ph. 2
Re_ Re] mi_se_Re_Re no_
Ph. 3
Ph. 5
mi_se_Re_Re no_bis mi_se_
Re_ Re no_ bis.
[mi_se_Re_Re] no_bis, no_ bis.
Ph. 2
bis, mi_se_Re_Re no_ bis.
Re_ Re no_bis, [bis]

Ex. 53 La Rue, *Agnus* III





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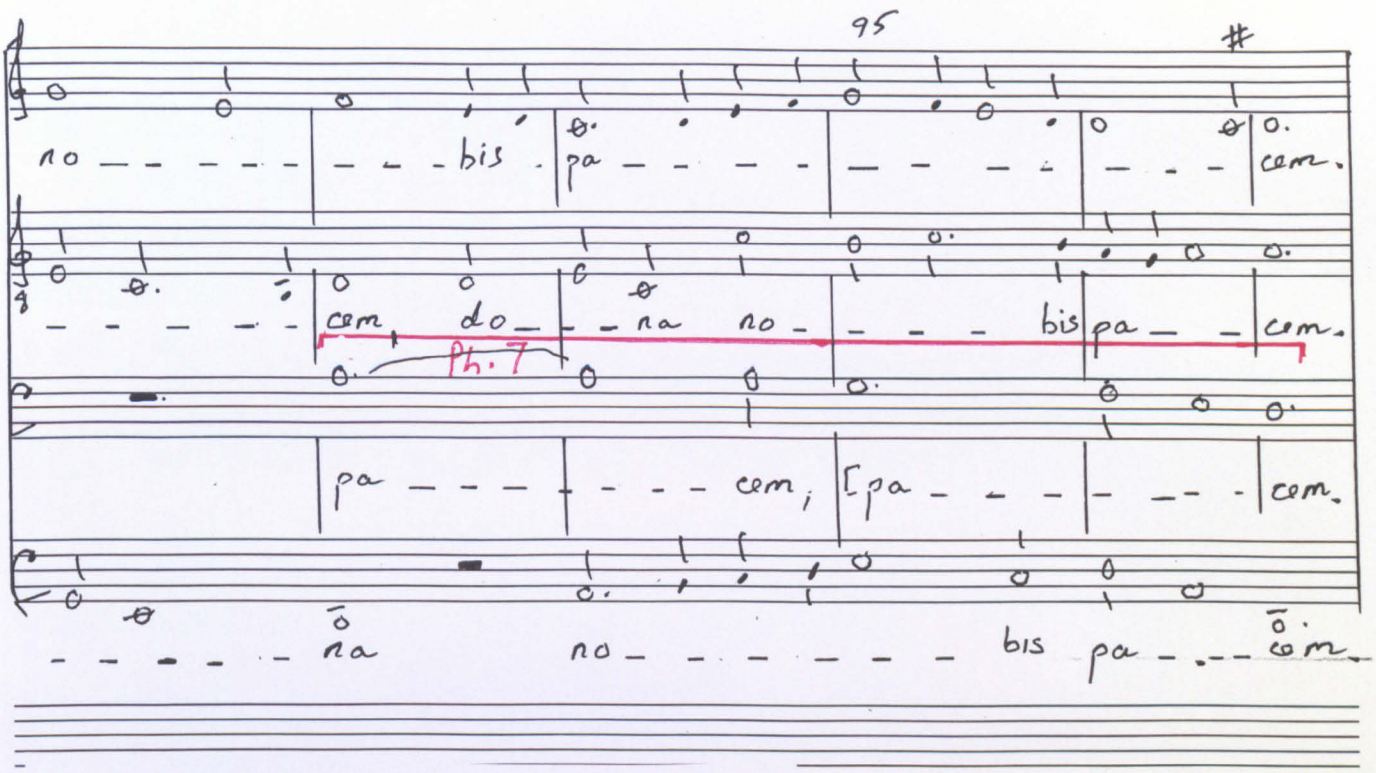
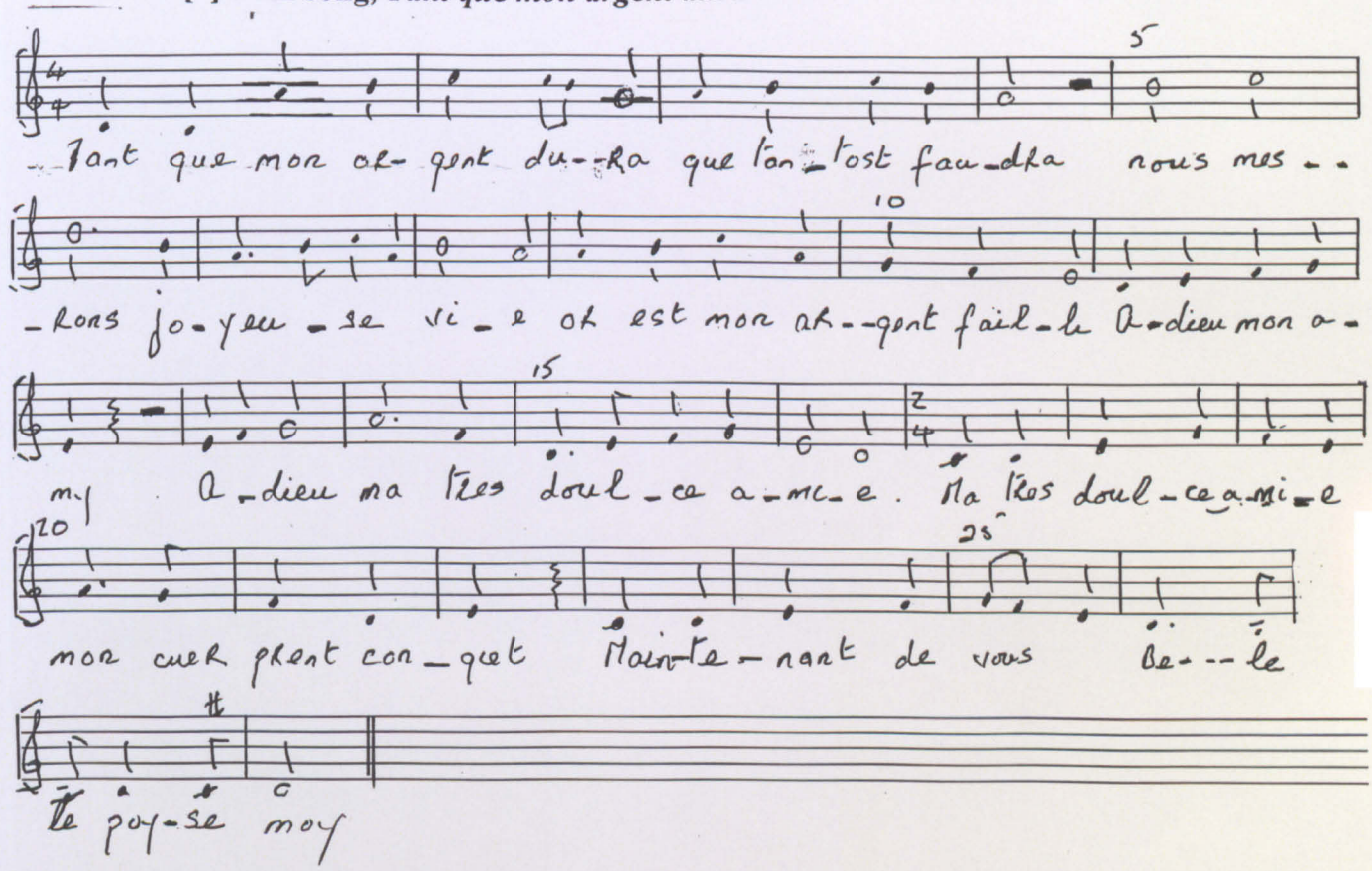
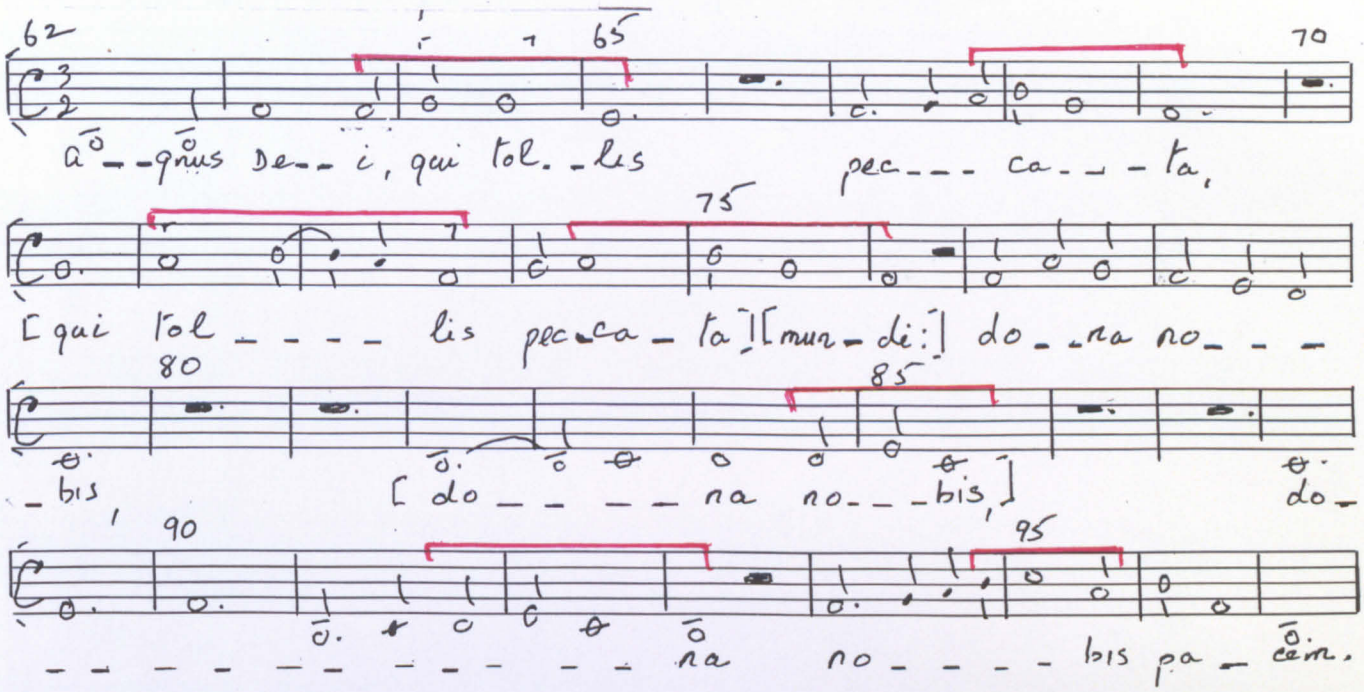


Ex. 54 [a] Folk-song, *Tant que mon argent dura*

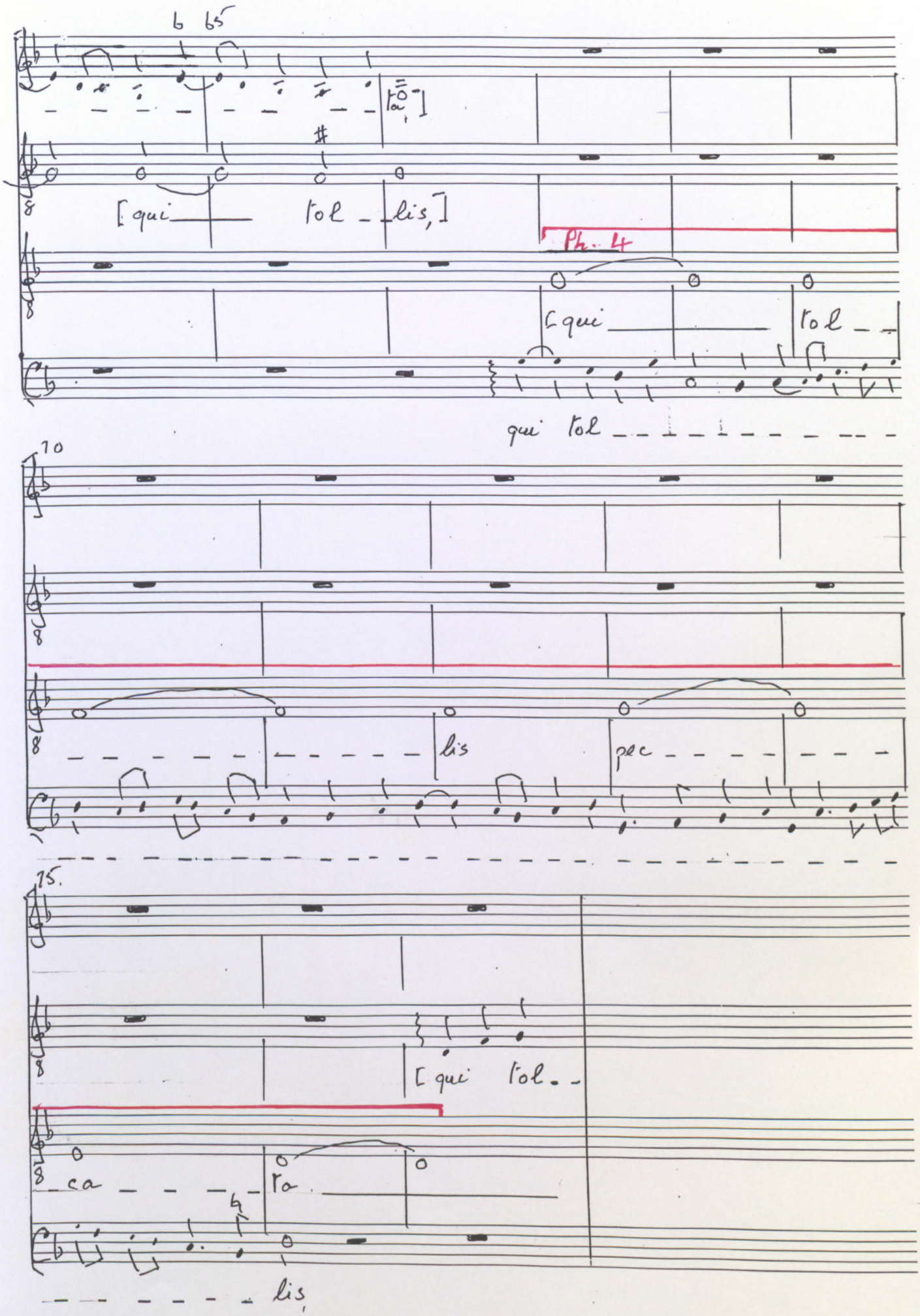


TEXT
CUT OFF IN THE
ORIGINAL

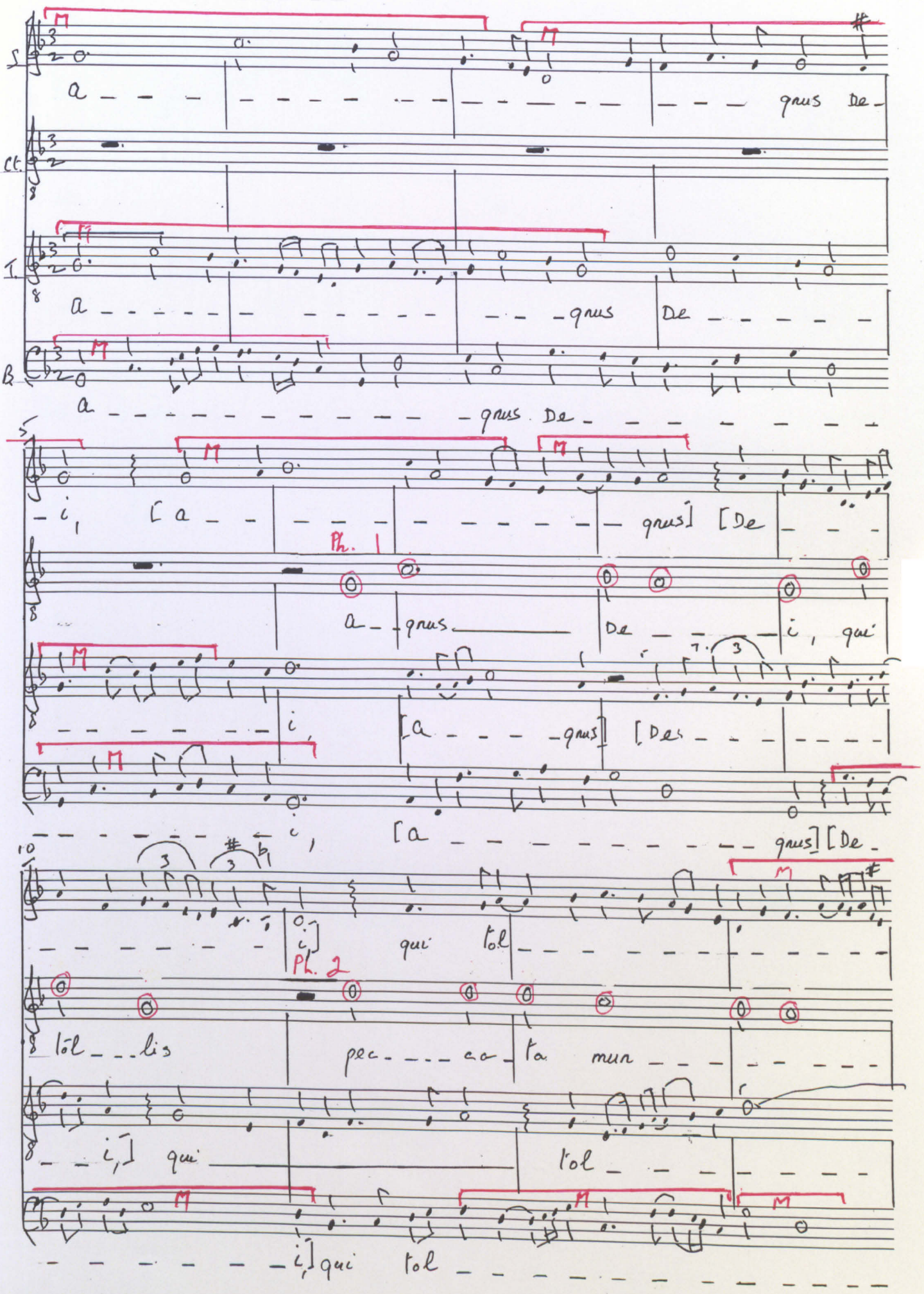
Ex. 54 [b] La Rue, *Agnus* III bassus



Ex. 55 Ockeghem, *Agnus* III

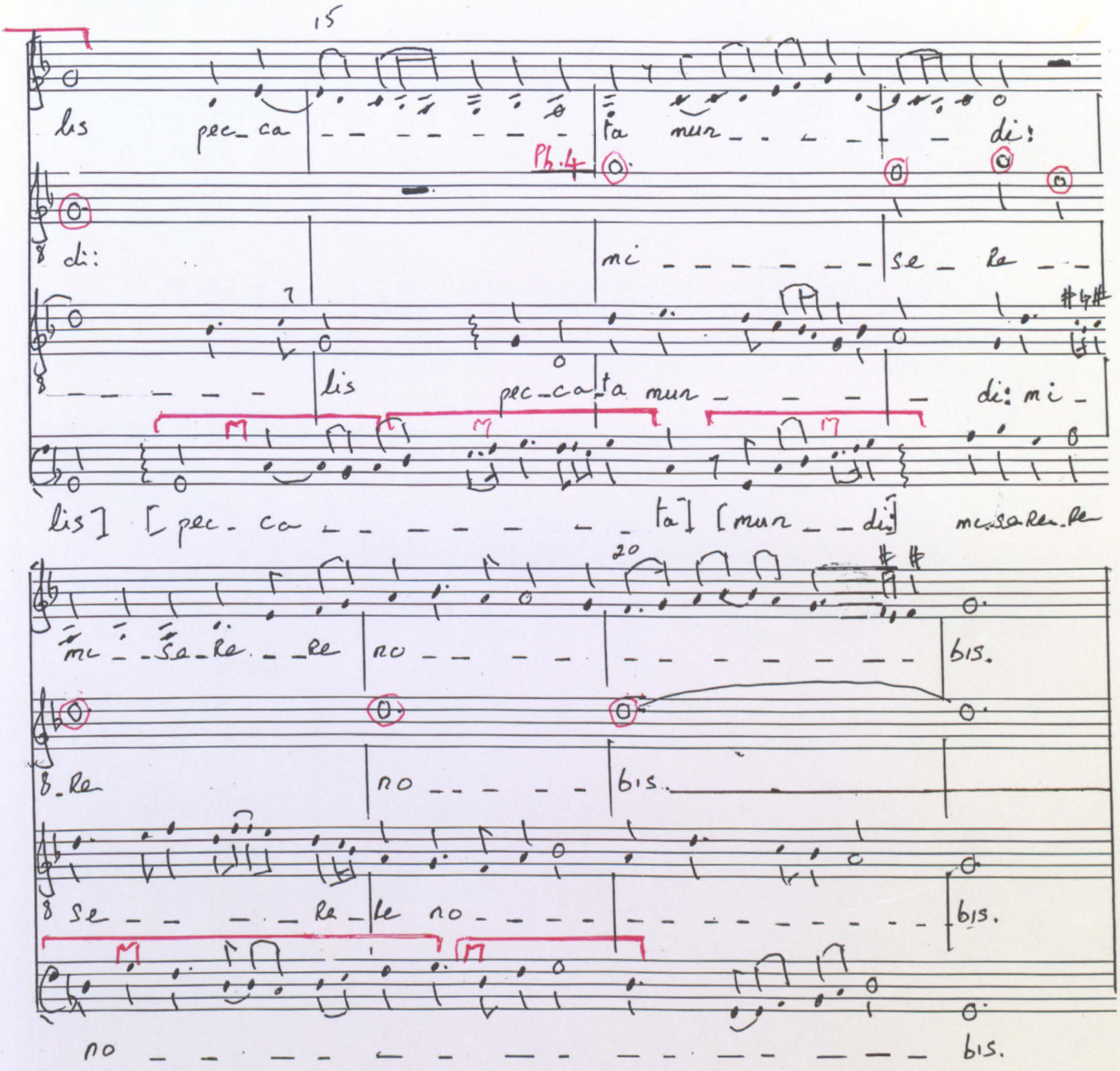

[qui tol lis,]
Ph. 4
[qui tol
qui tol
lis
pec
[qui tol
ca ta
lis

Ex. 56 Tinctoris, *Agnus* I



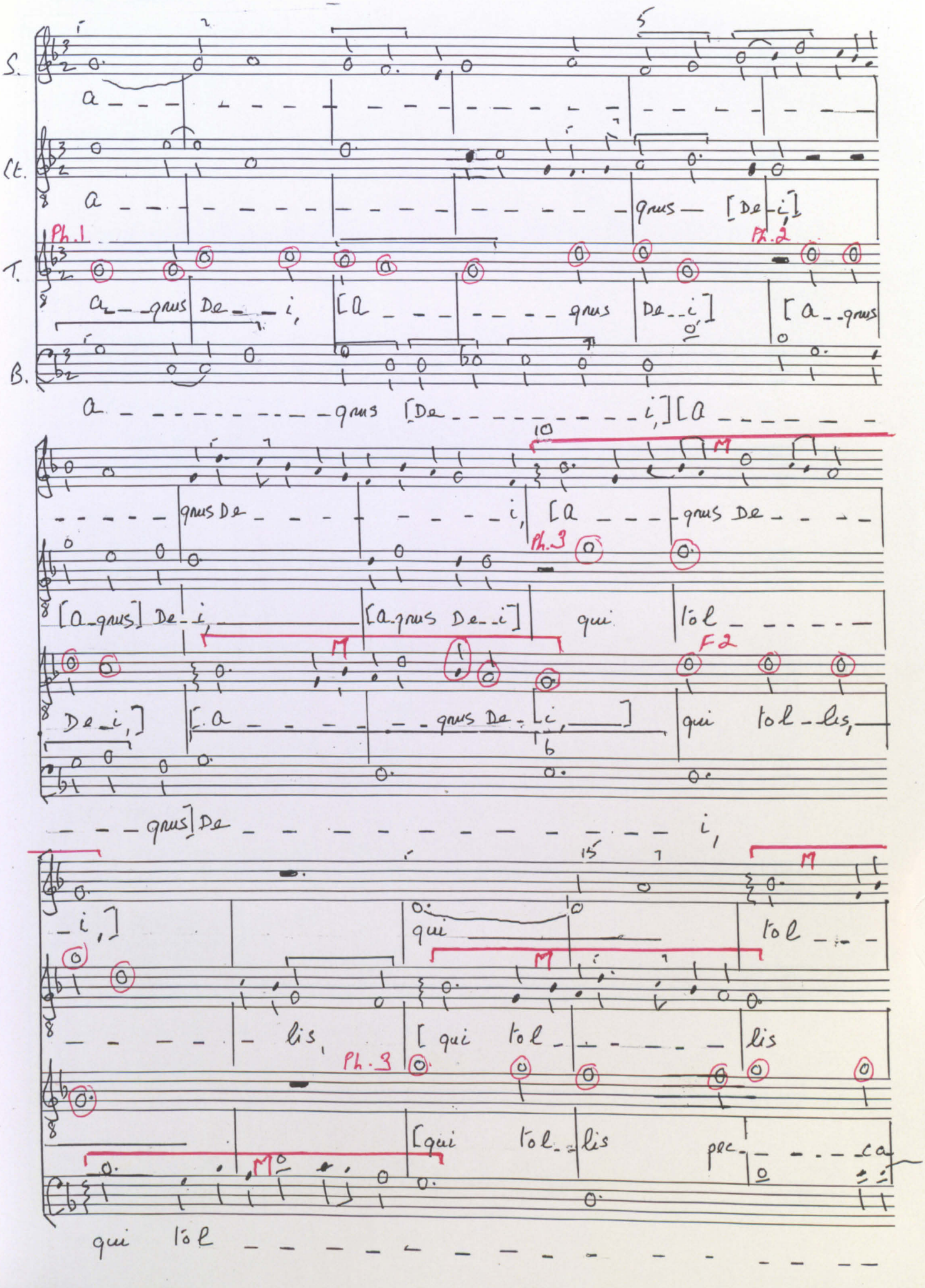
BI2 PANOPUS SCORE-SYSTEM®

ORDER REF: 12675

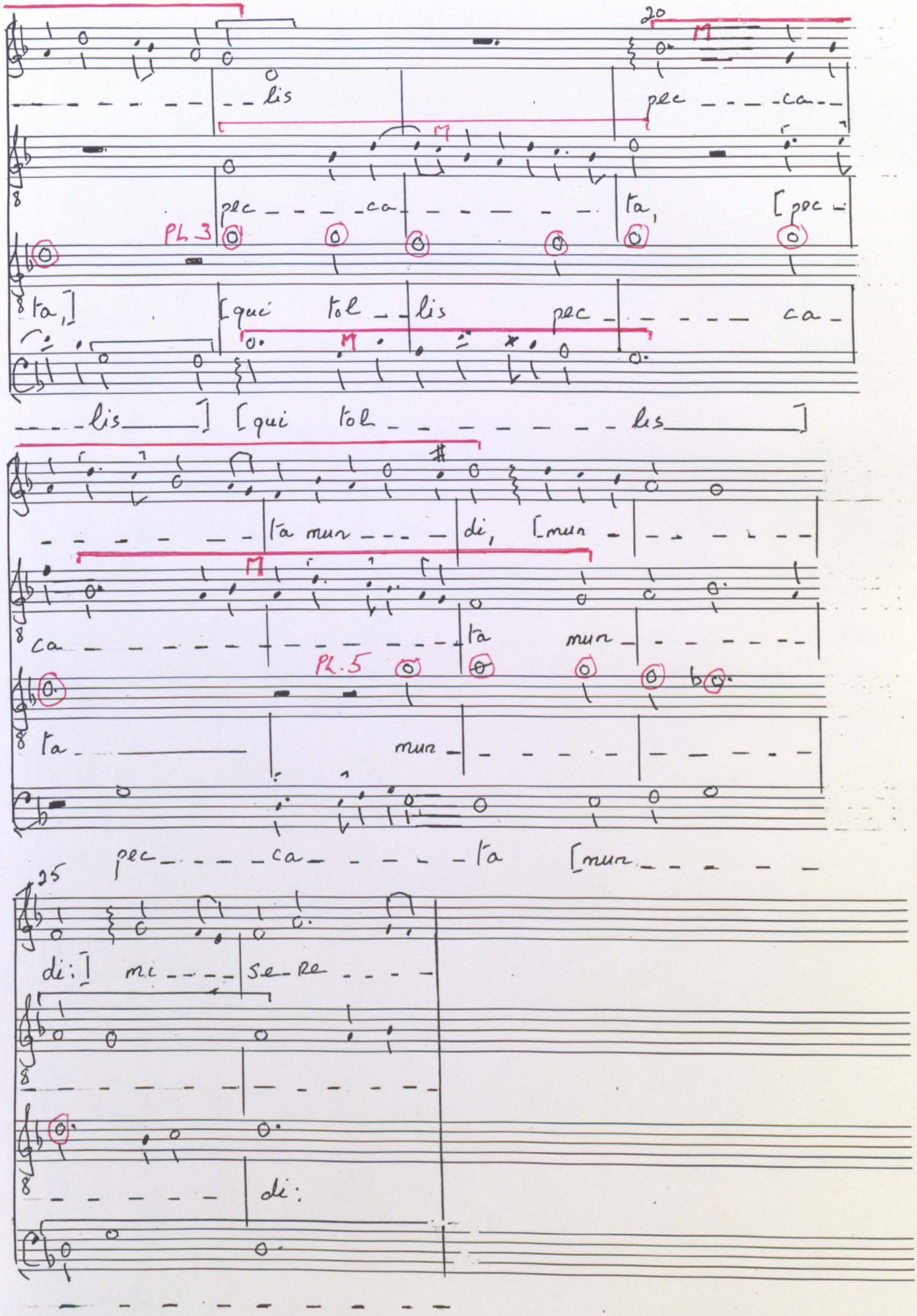

15
lis pec_ca ta mun di:
Ph.4
di: mi se re
lis pec_ca_ta mun di: mi_
lis] [pec_ca ta] [mun di] mi_se_re_re
20
mi_se_re_re no bis.
re no bis.
se re re no bis.
no bis.

TEXT
CUT OFF IN THE
ORIGINAL

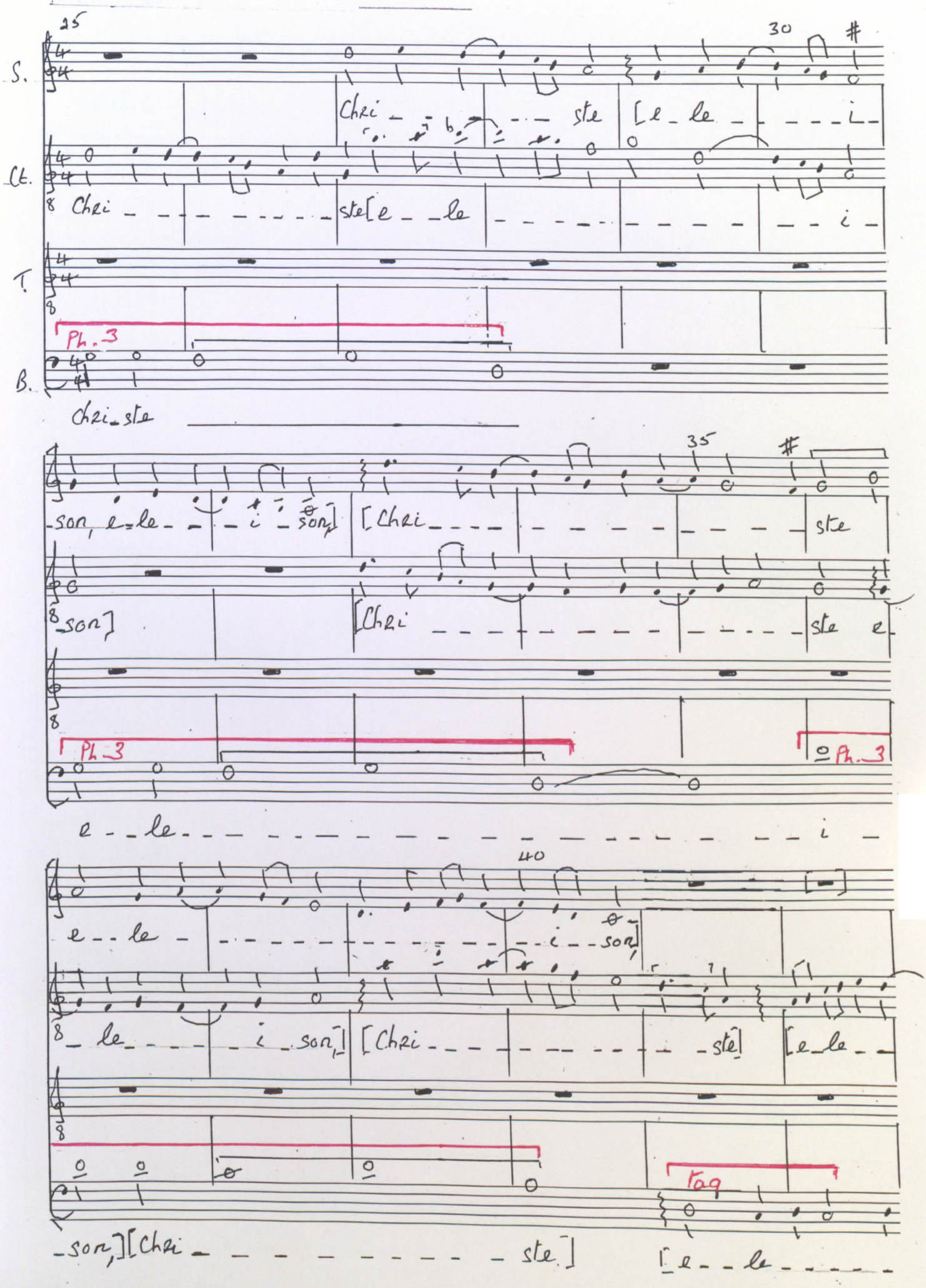
Ex. 57 Basiron, *Agnus* I

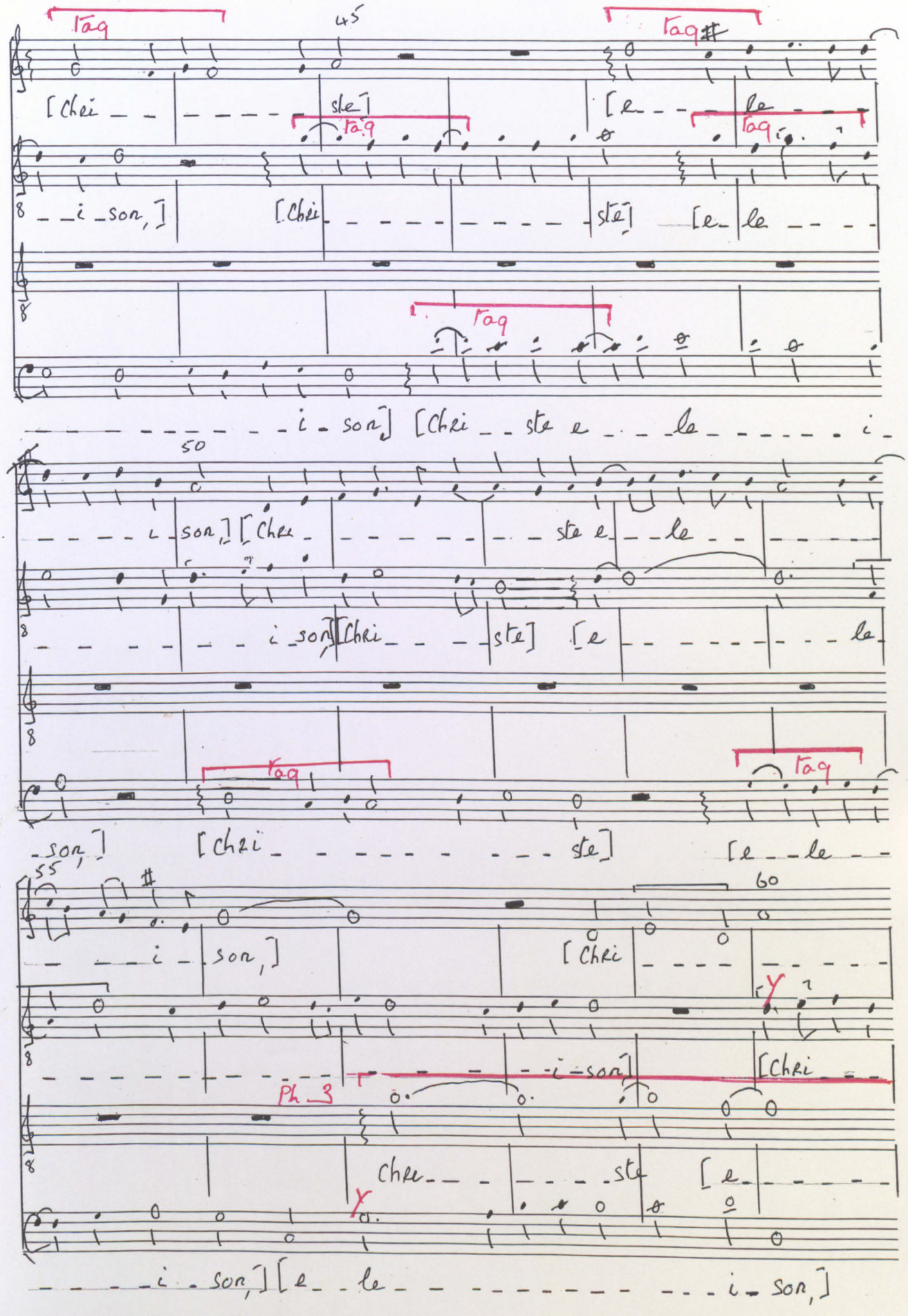


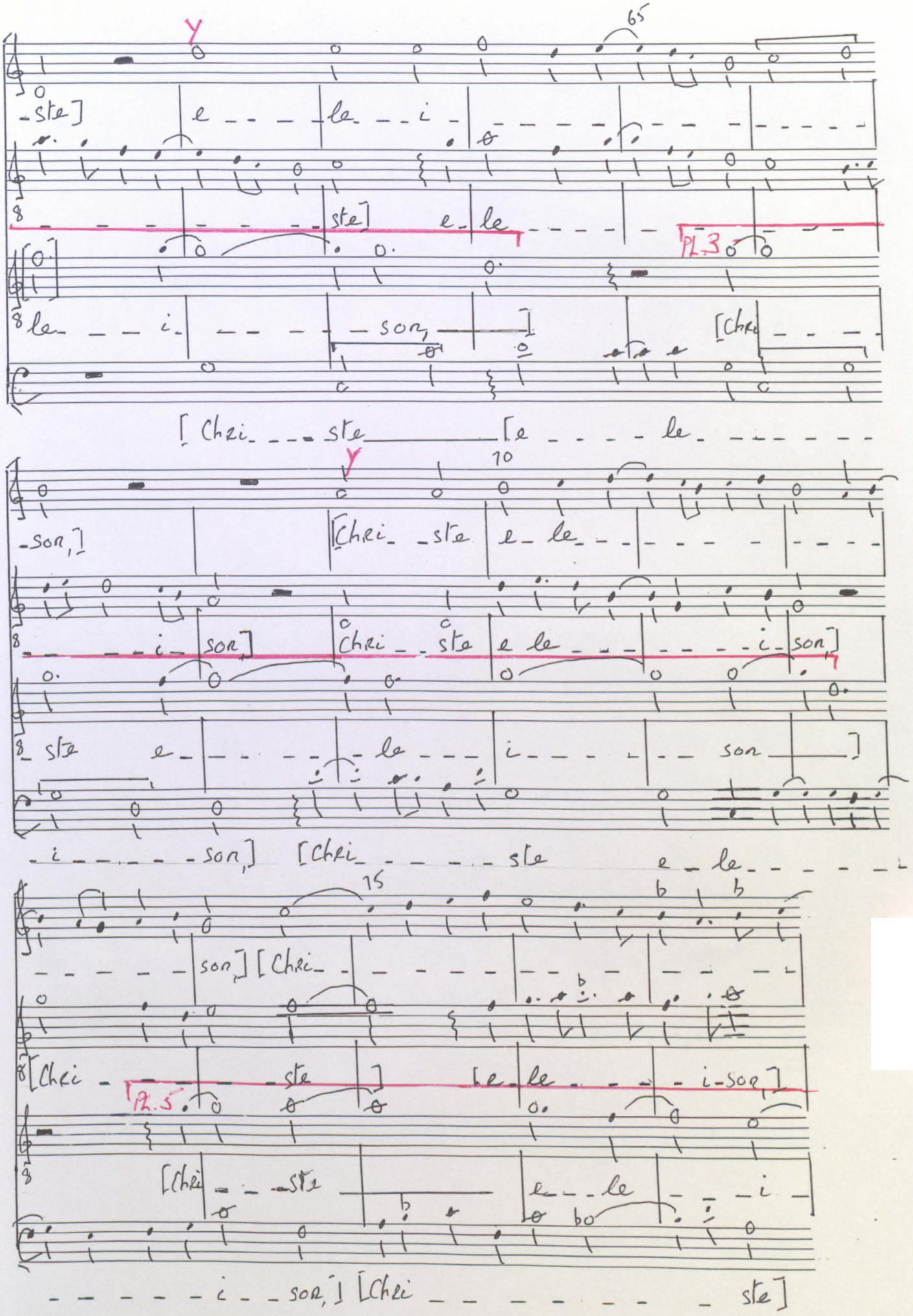
BIZ BAROQUE SCORE-SYSTEM

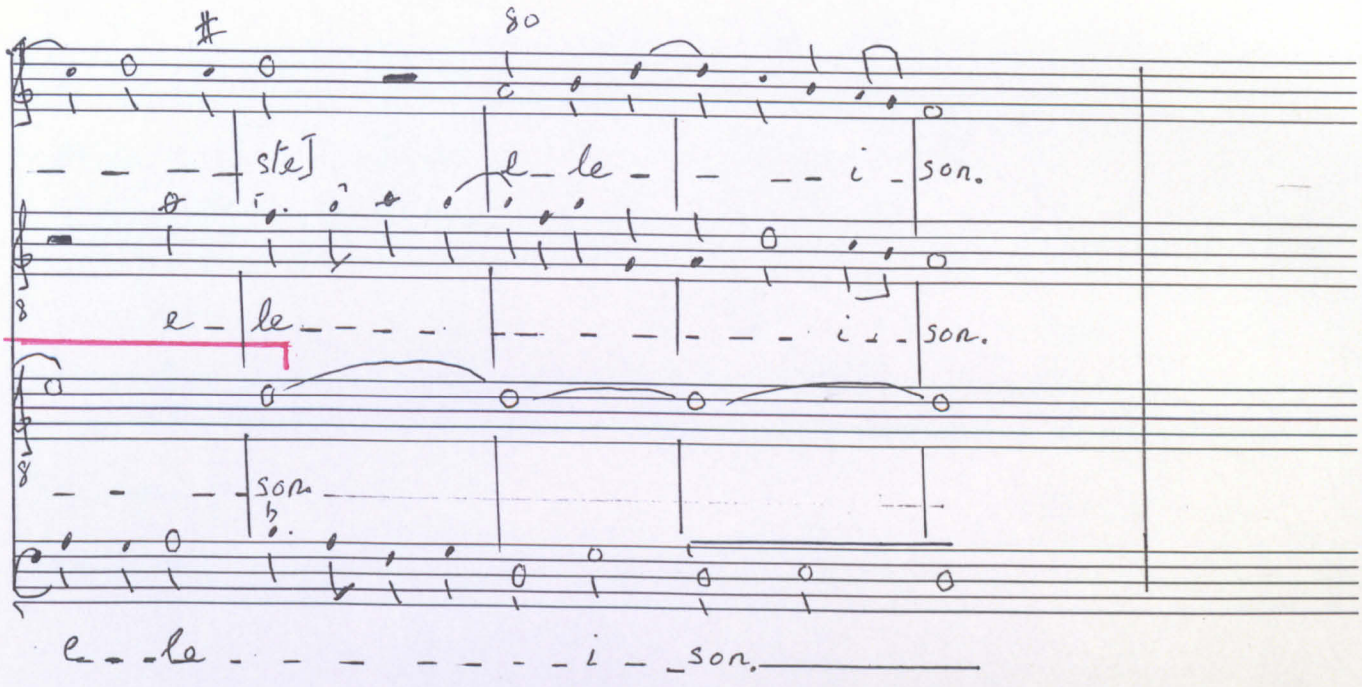

20
lis
pec ca
pec ca ta, [pec
PL 3
ta,] [qui tol lis pec ca
lis] [qui tol lis]
ta mur di, [mur
ca ta mur
PL 5
ta mur
pec ca ta [mur
25
di:] mi se re
di:

Ex. 58 de Orto, *Christe*

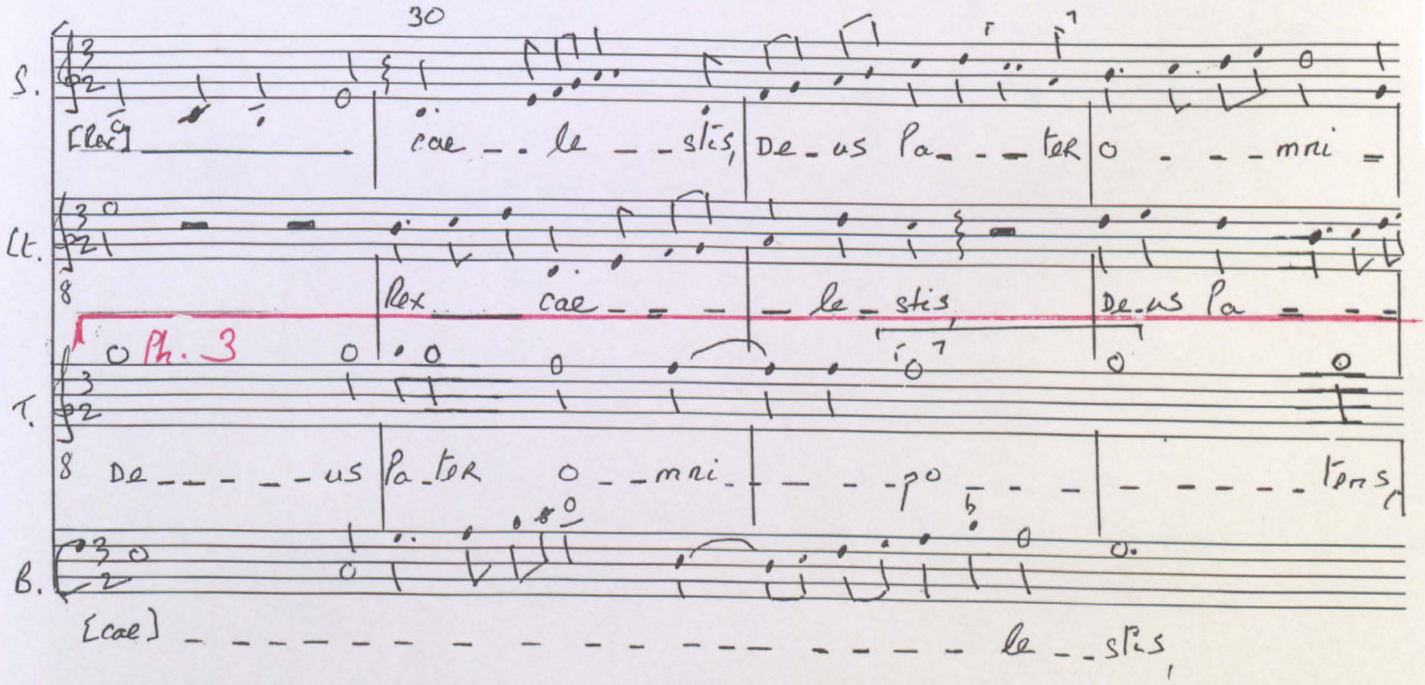



Taq
45
Taq
[Chri - - - - - - - ste]
[e - - - le - - -
Taq
Taq
- - i - son,]
[Chri - - - - - - - - - - ste]
[e - le - - -
Taq
- - - - - - - - - - - - i - son]
[Chri - - ste e - - le - - - - - - i -
50
- - - - i - son,] [Chri - - - - - - - - - ste e - - le - - - - -
- - - - - - - i - son] [Chri - - - - ste]
[e - - - - - - - - - le
Taq
Taq
- son,]
[Chri - - - - - - - - - - - ste]
[e - - le - -
55
60
- - - i - son,]
[Chri - - - - - - - - - -
- - - - - - - - - - - - - - - - i - son]
[Chri - - -
Ph 3
Chri - - - - - - - ste
[e - - - - -
- - - - i - son,] [e - - le - - - - - - - - - - - - - i - son,]


65
-ste] e le i
ste] e le
PL.3
le i son,
[Chri
[Chri ste [e le
70
-son,]
[Chri ste
son]
Chri ste
e le i son]
ste e le i son
i son,] [Chri ste
e le
75
son,] [Chri
[Chri ste]
PL.5
le le i-son,]
[Chri ste
e le i
i son,] [Chri ste]

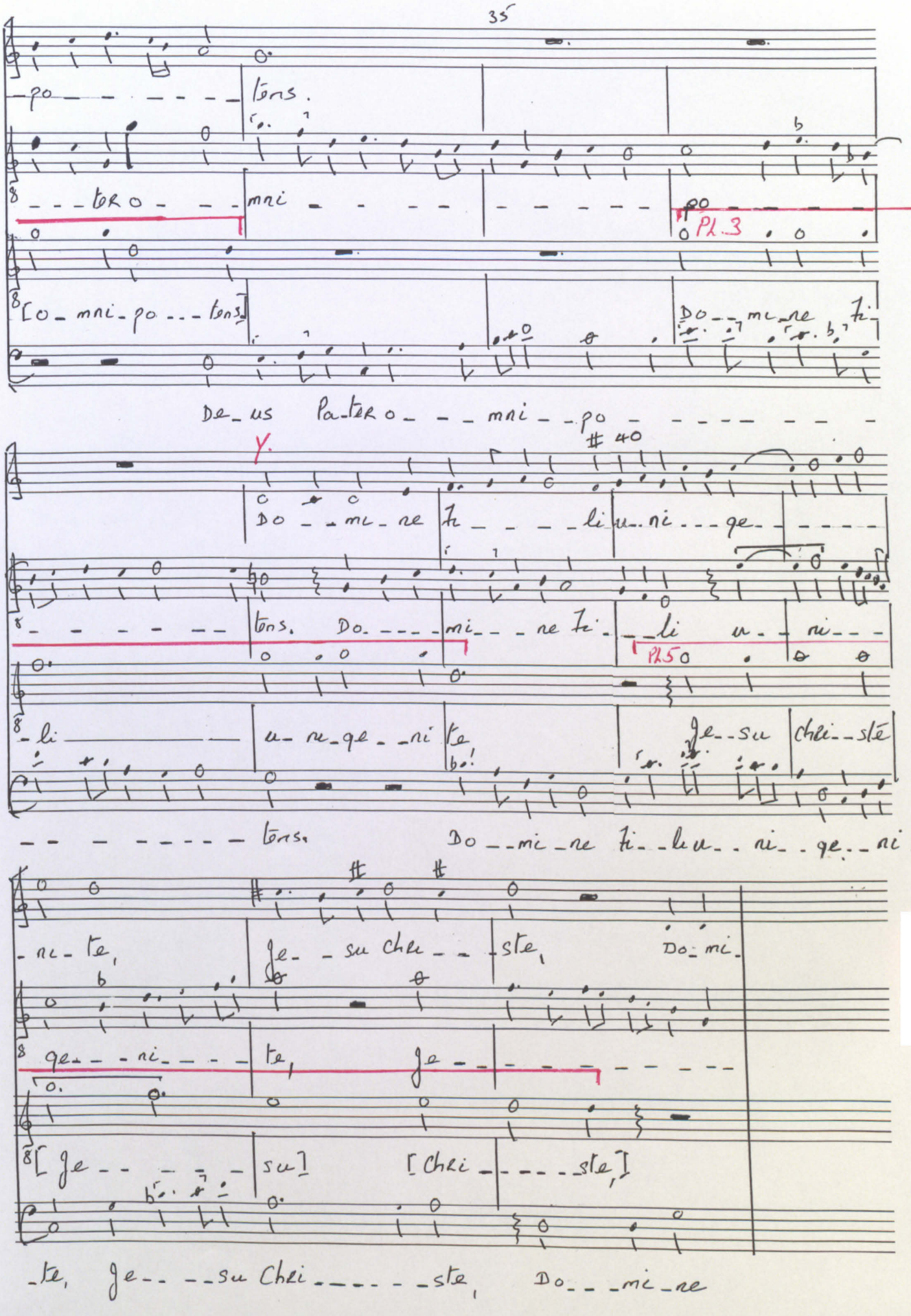


Ex. 59 de Orto, *Et in terra*



35

-po - - - - - - - tens.



- - - ter o - - - mni - - - - - - - - - - - po - - - - -

Pl. 3

[o - mni - po - - - tens] Do - - mi - ne fi -

De - us Pa - ter o - - - mni - - po - - - - - - - - -

Y. # 40

Do - - mi - ne fi - - - - li u - ni - - - ge - - - - -

- - - - - - - tens. Do - - - - mi - - - ne fi - - li u - - ni - - -

Pl. 5

- li - - - - - u - ni - ge - - ni te, Je - - su Chri - - ste

- - - - - - - - - tens. Do - - mi - ne fi - - li u - - ni - - ge - - ni -

- ni - te, Je - - su Chri - - - ste, Do - mi -

ge - - - ni - - - - te, Je - - - - - - - - - - -

[Je - - - - - - su] [Chri - - - - - ste,]

- te, Je - - - su Chri - - - - - - ste, Do - - - mi - ne

Ex. 60 de Orto, *Osanna* II

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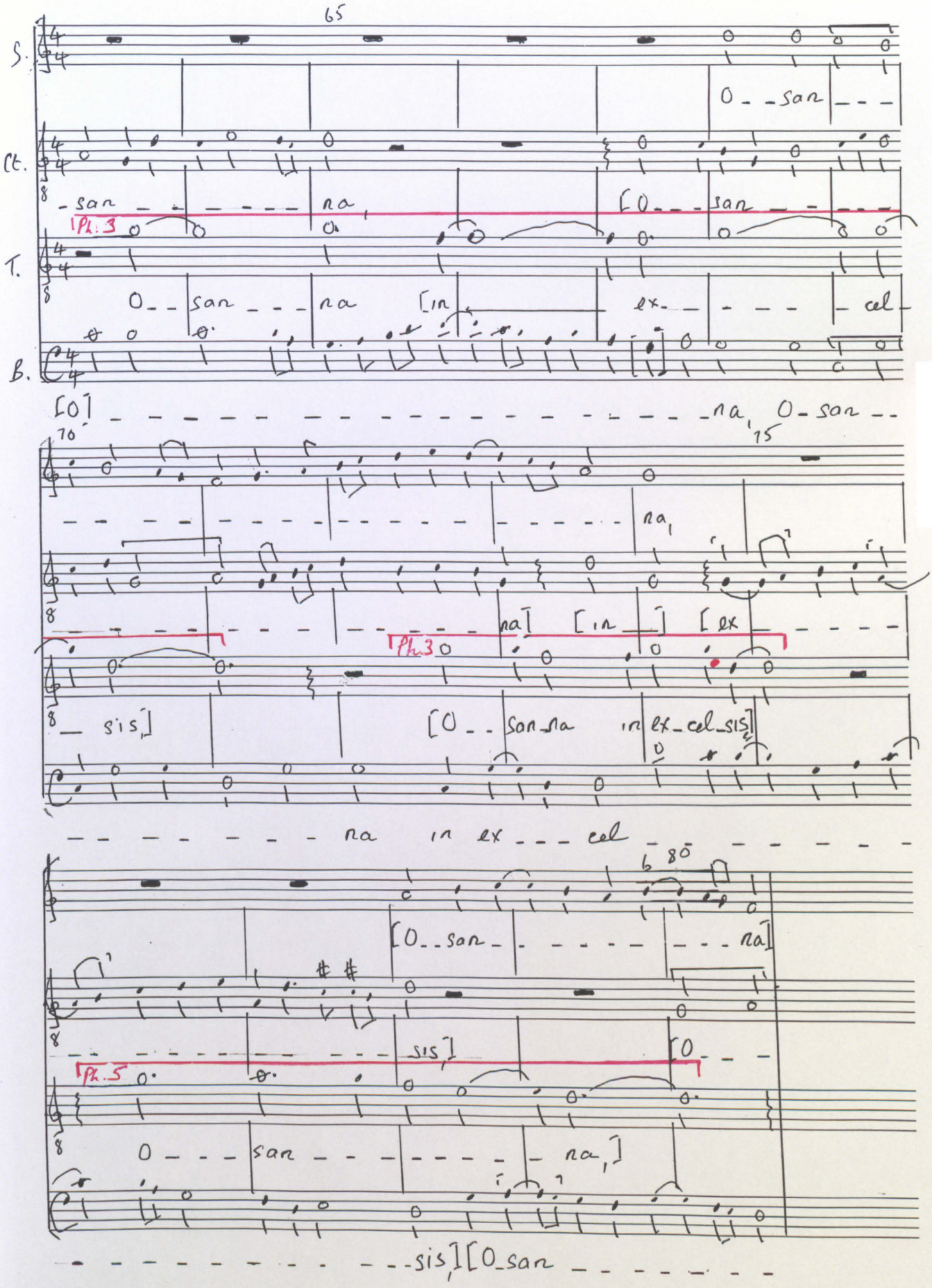
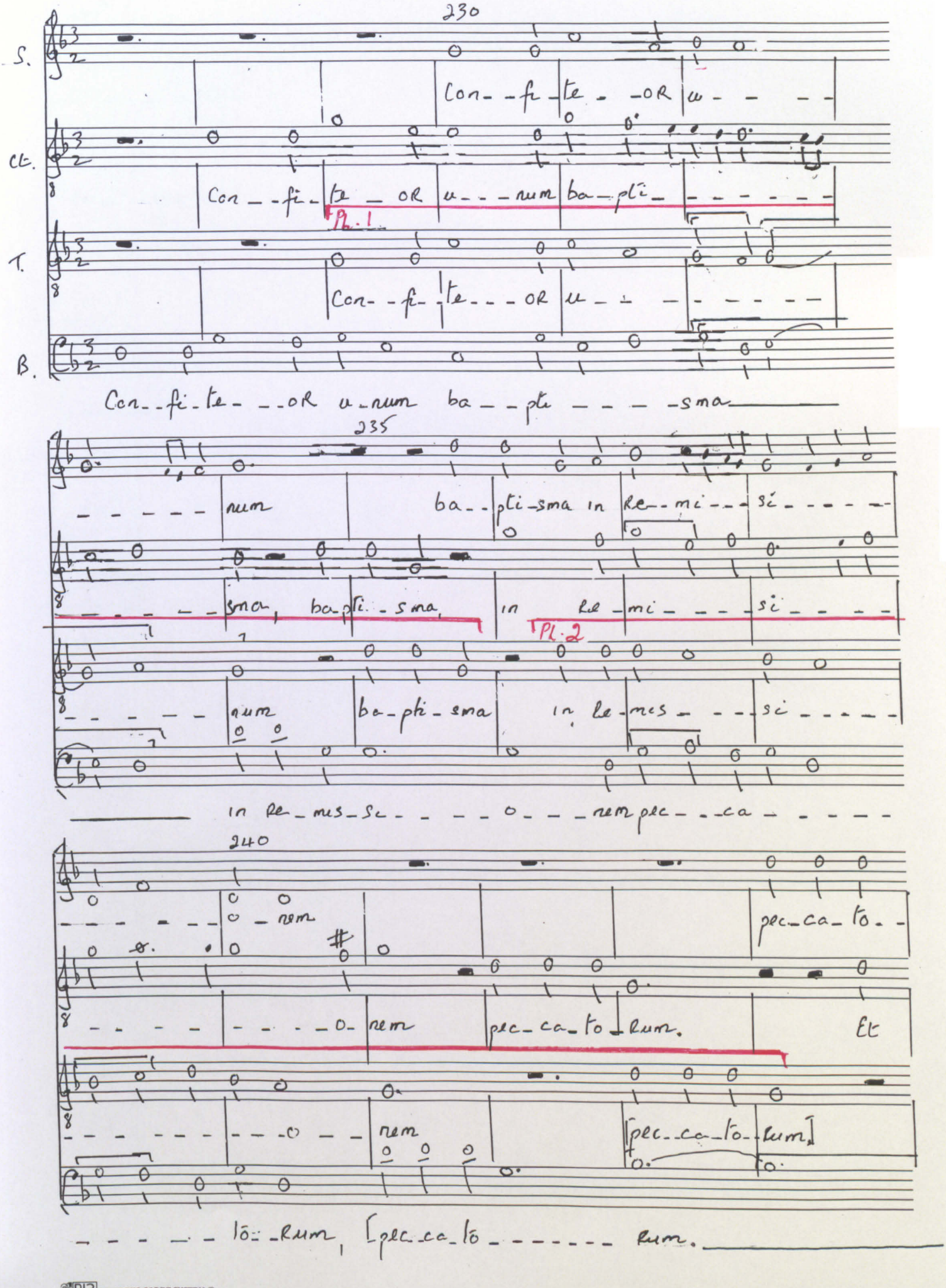
Ex. 61 de Orto, *Osanna* I

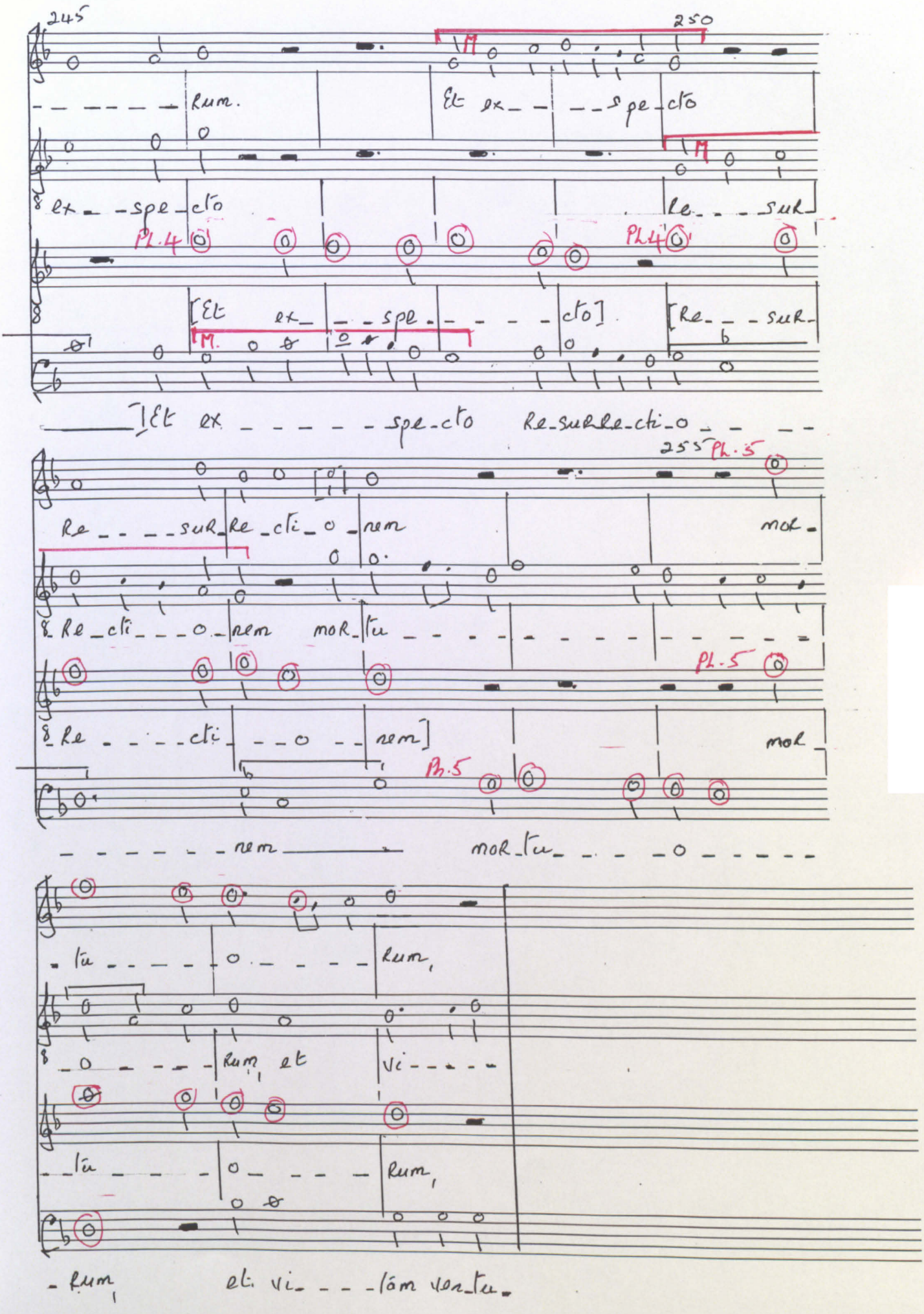


Ex. 62 Brumel, *Confiteor*



245 250

M



Rum. Et ex spe cto

M

ex spe cto Re sur

Ph.4 Ph.4

[Et ex spe cto] [Re sur

M.

]Et ex spe cto Re sur Re cti o

255 Ph.5

Re sur Re cti o nem mor

Re cti o nem mor tu

Ph.5

Re cti o nem] mor

Ph.5

nem mor tu o

tu o Rum,

o Rum, et vi

tu o Rum,

Rum, et vi tam ver tu

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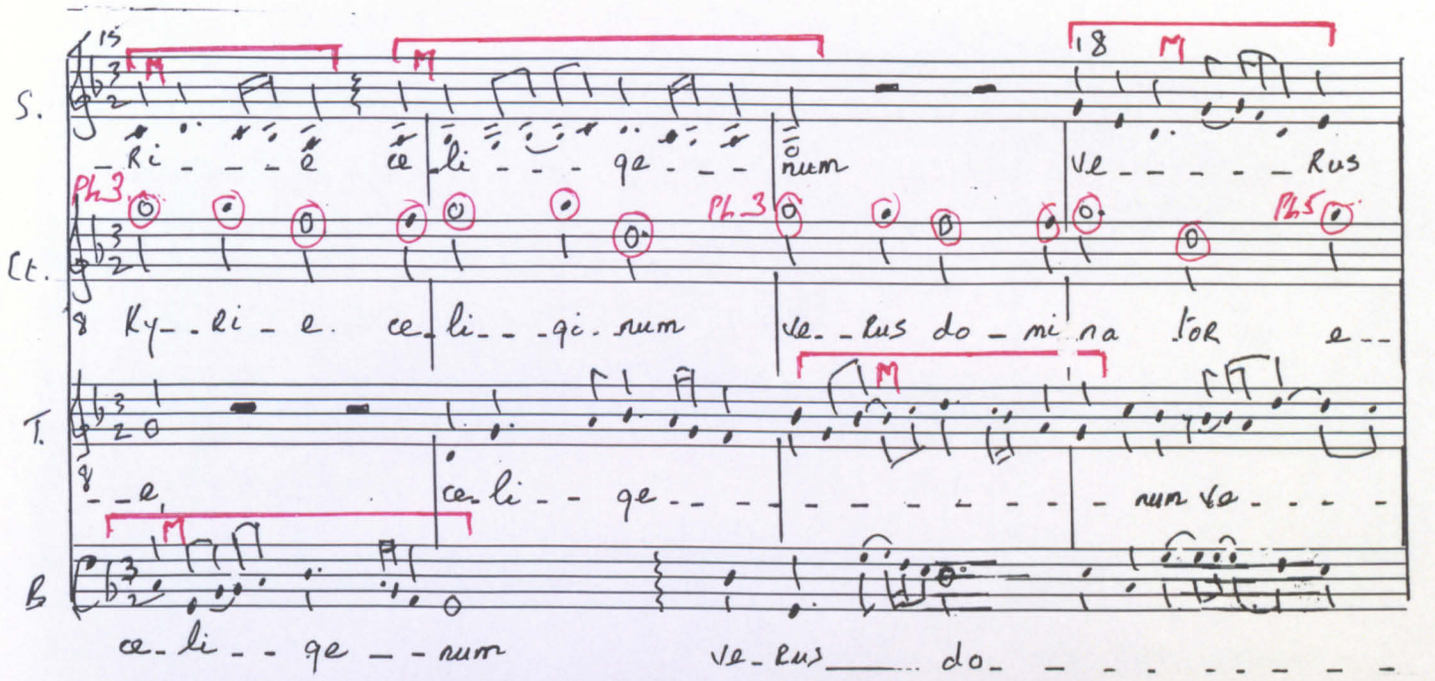
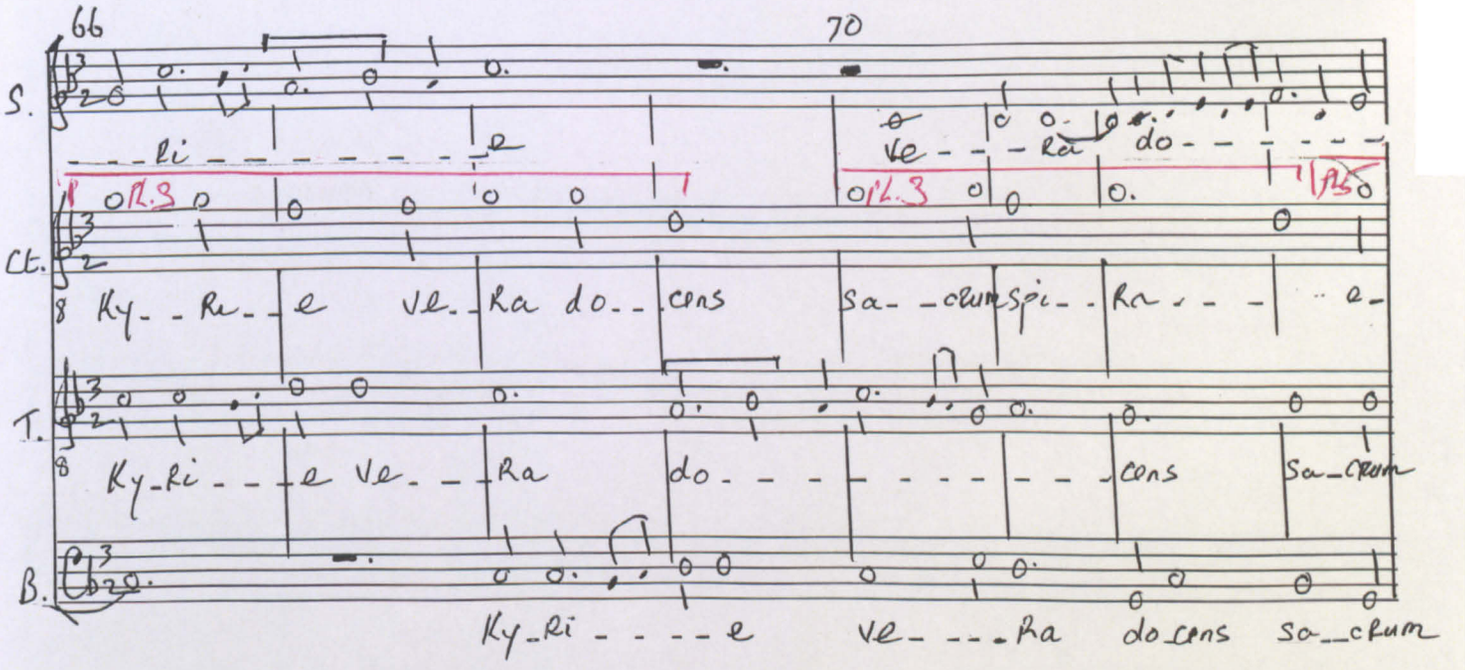
Ex. 63 Tinctoris, *Kyrie* I

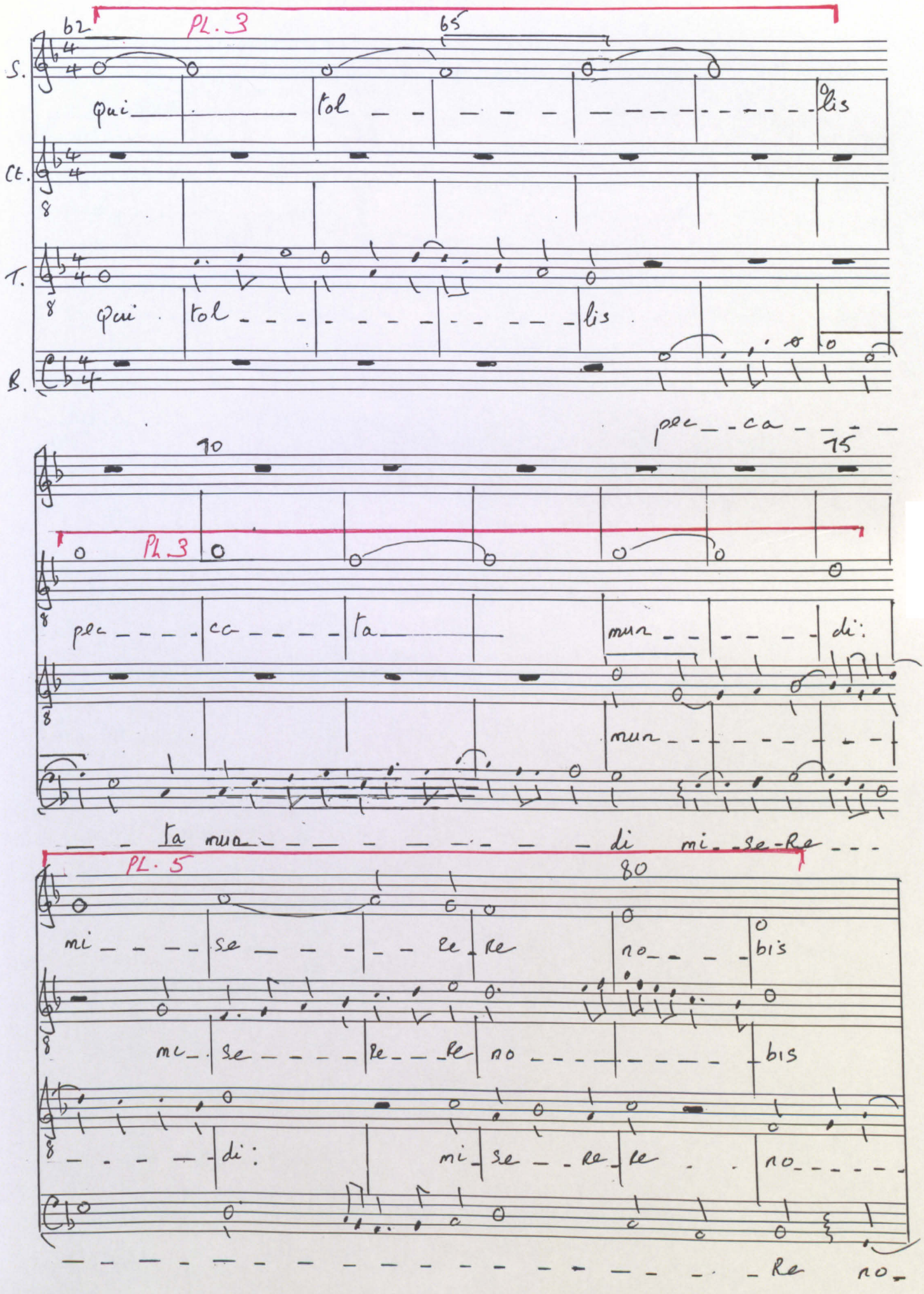


Ex. 64 Tinctoris, *Kyrie* II

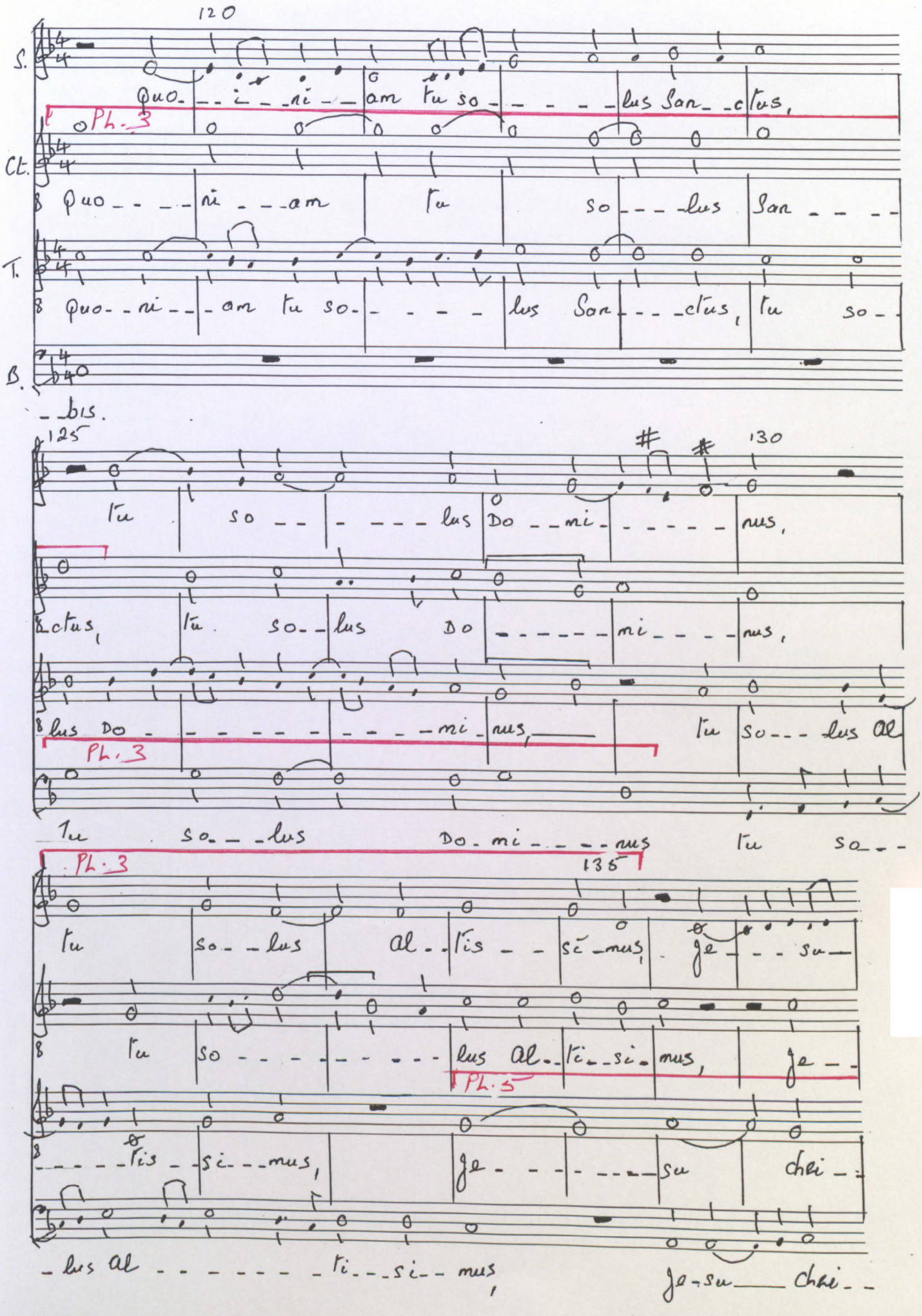


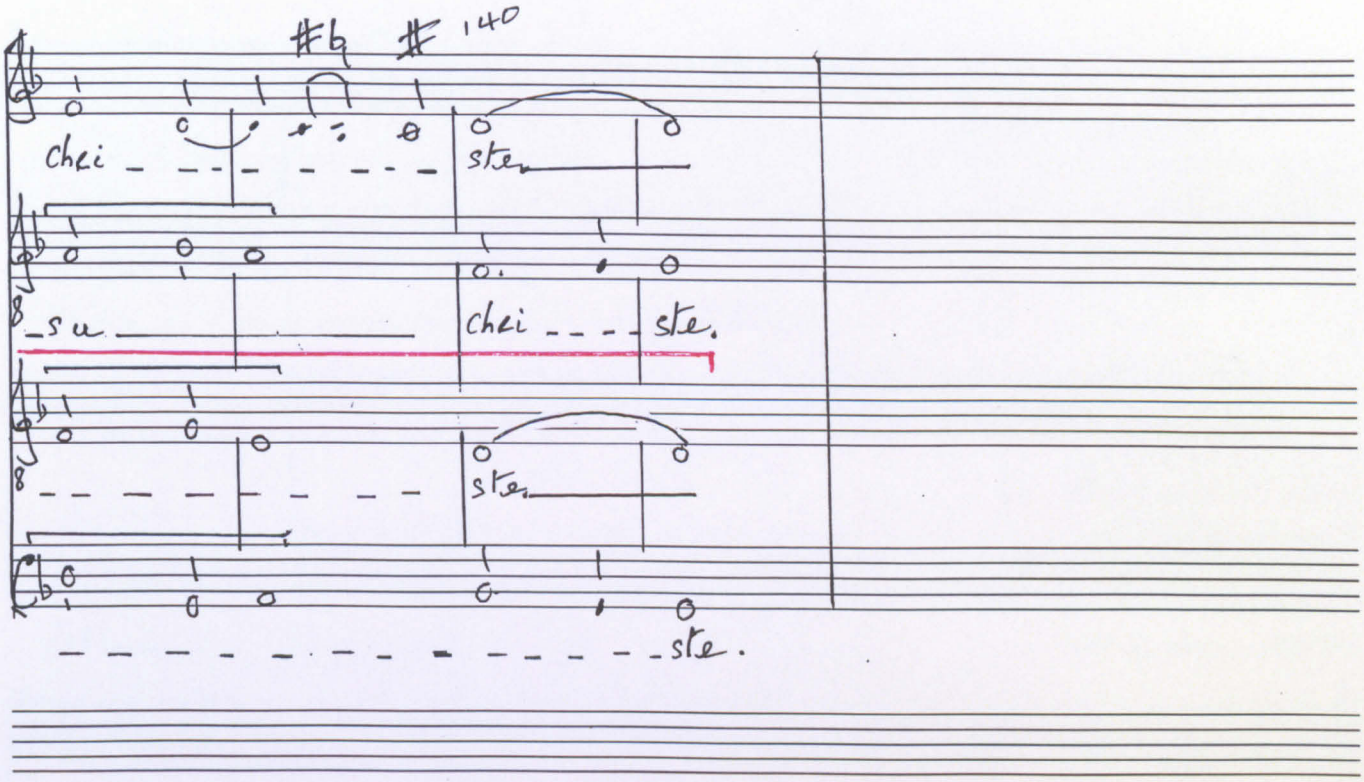
Ex. 65 Tinctoris, *Christe*

Ex. 66 Tinctoris, *Qui tollis*

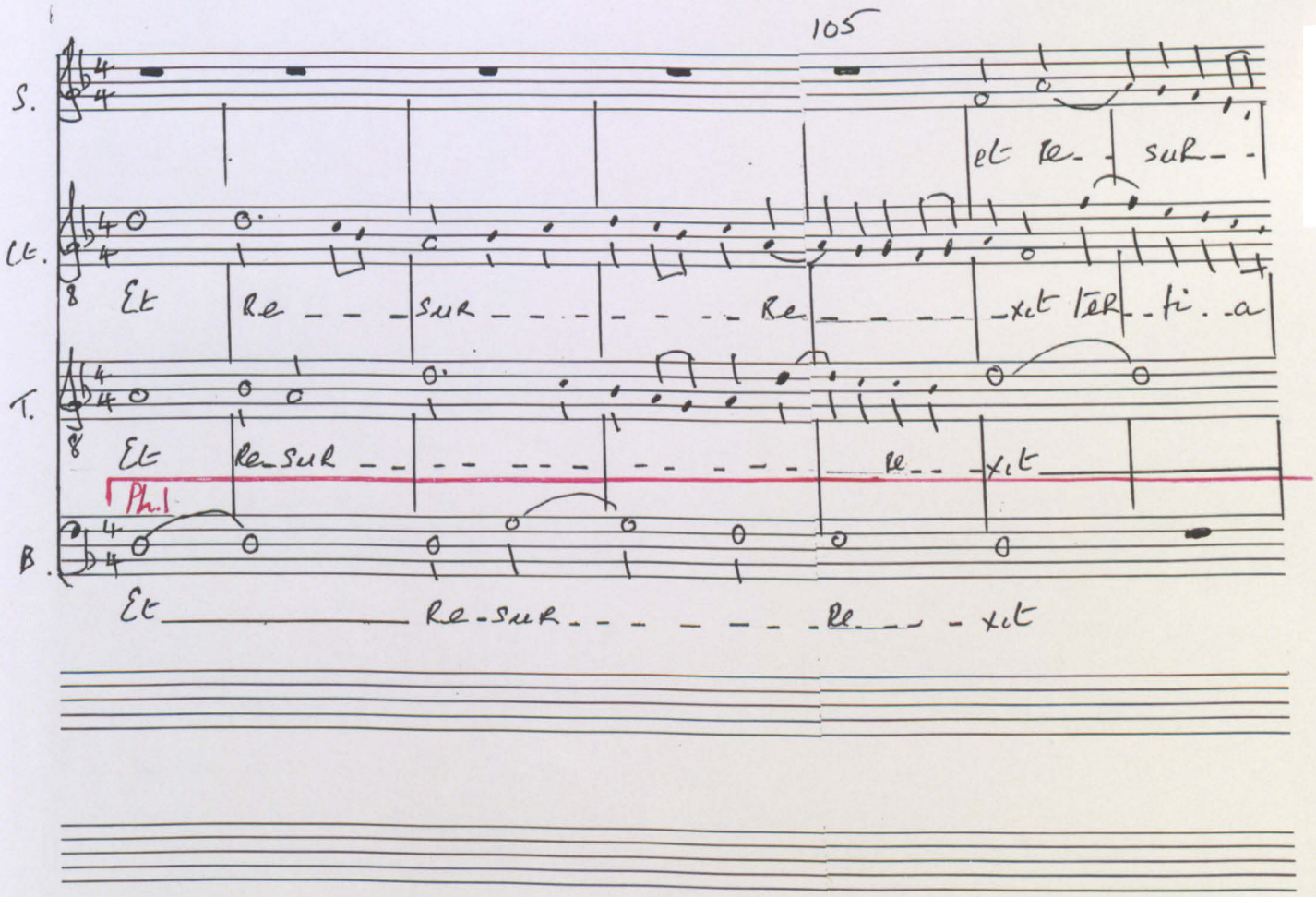


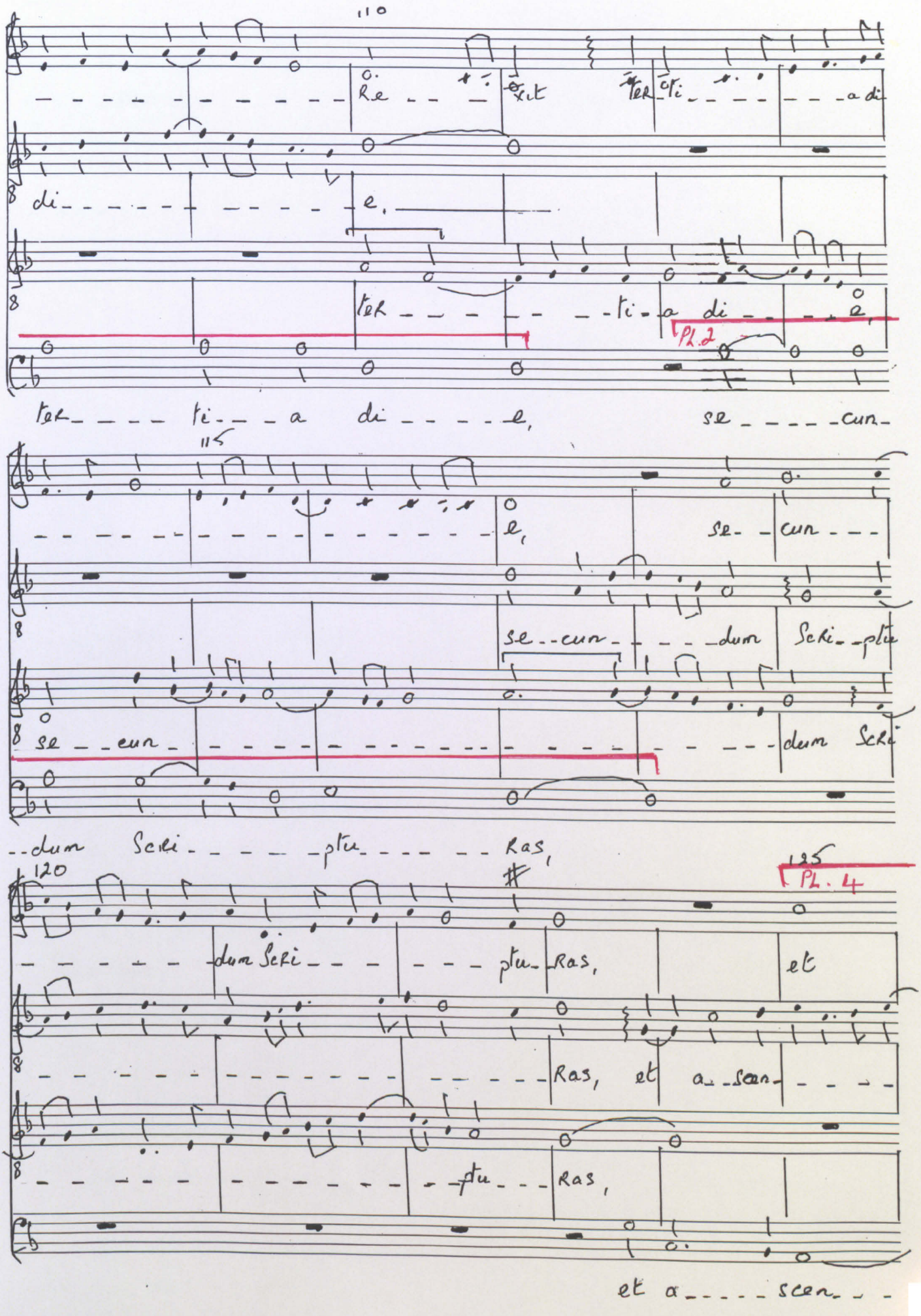
Ex. 67 Tinctoris, *Quoniam tu solus*

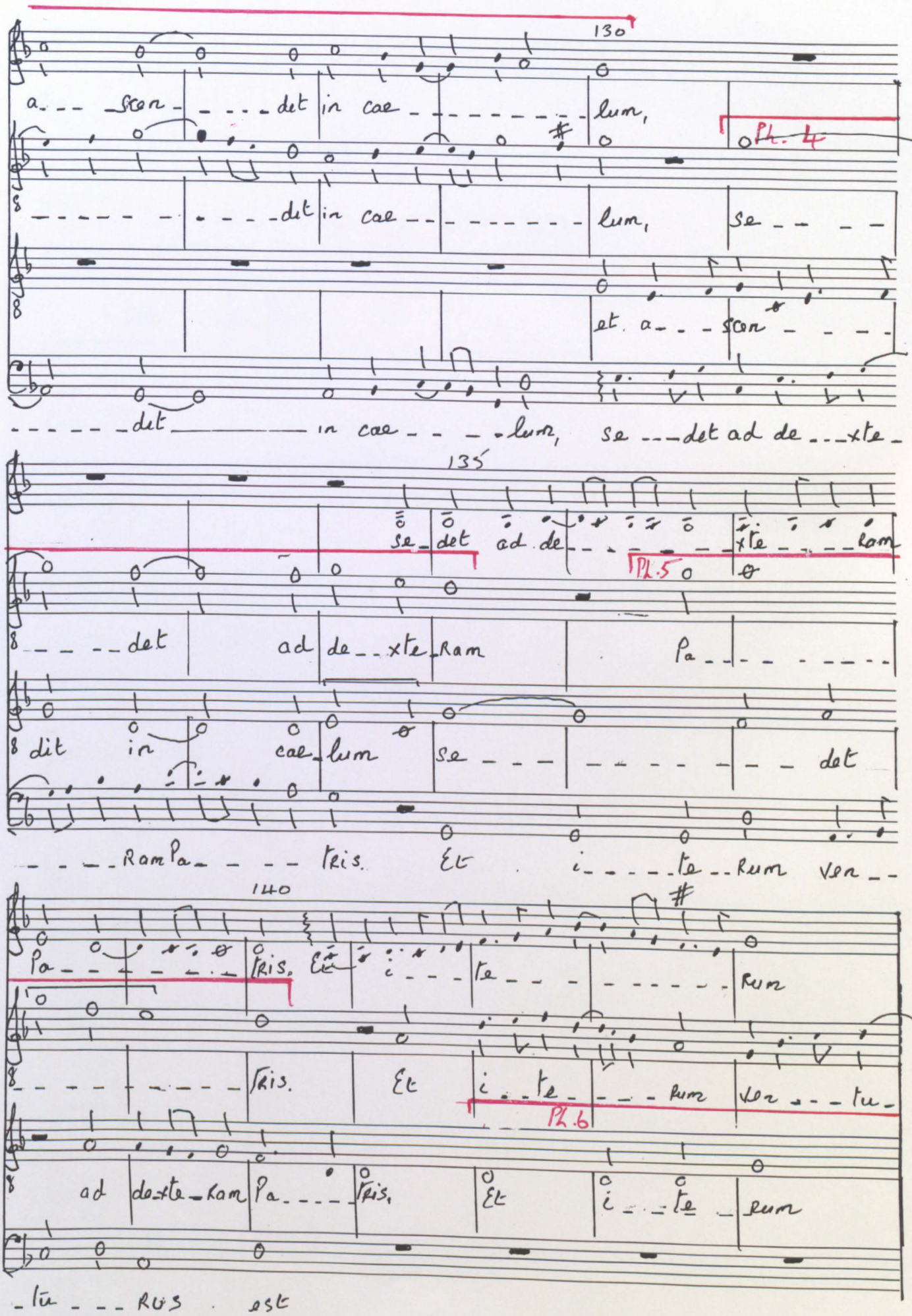




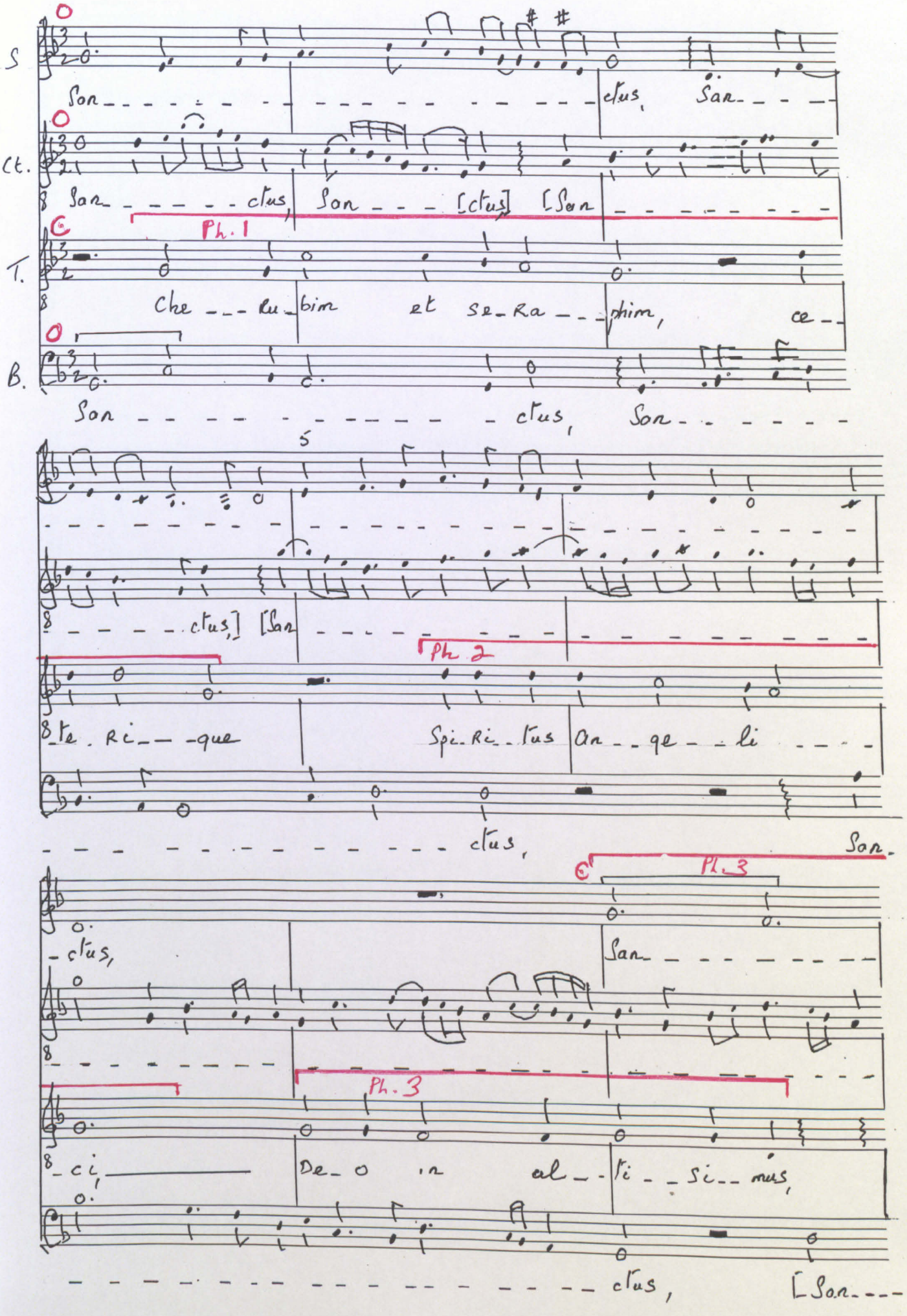
Ex. 68 Tinctoris, *Et resurrexit*




110
Re xit ter ti a di
di e,
ter ti a di e,
Pl.2
ter ti a di e, se cun
115
e, se cun
se cun dum Scri ptu
se cun dum Scri
dum Scri ptu Ras,
120
125
Pl. 4
dum Scri ptu Ras, et
Ras, et a scen
ptu Ras,
et a scen


130
a scen det in cae lum,
Pl. 4
det in cae lum, se
et a scen
det in cae lum, se det ad de xte
135
se det ad de xte ram
Pl. 5
det ad de xte ram Pa
dit in cae lum se det
ram Pa tris. Et i te rum ver
140
Pa tris. Et i te rum
tris. Et i te rum ver tu
Pl. 6
ad dexte ram Pa tris. Et i te rum
tu rus est

Ex. 69 Tinctoris, *Sanctus*



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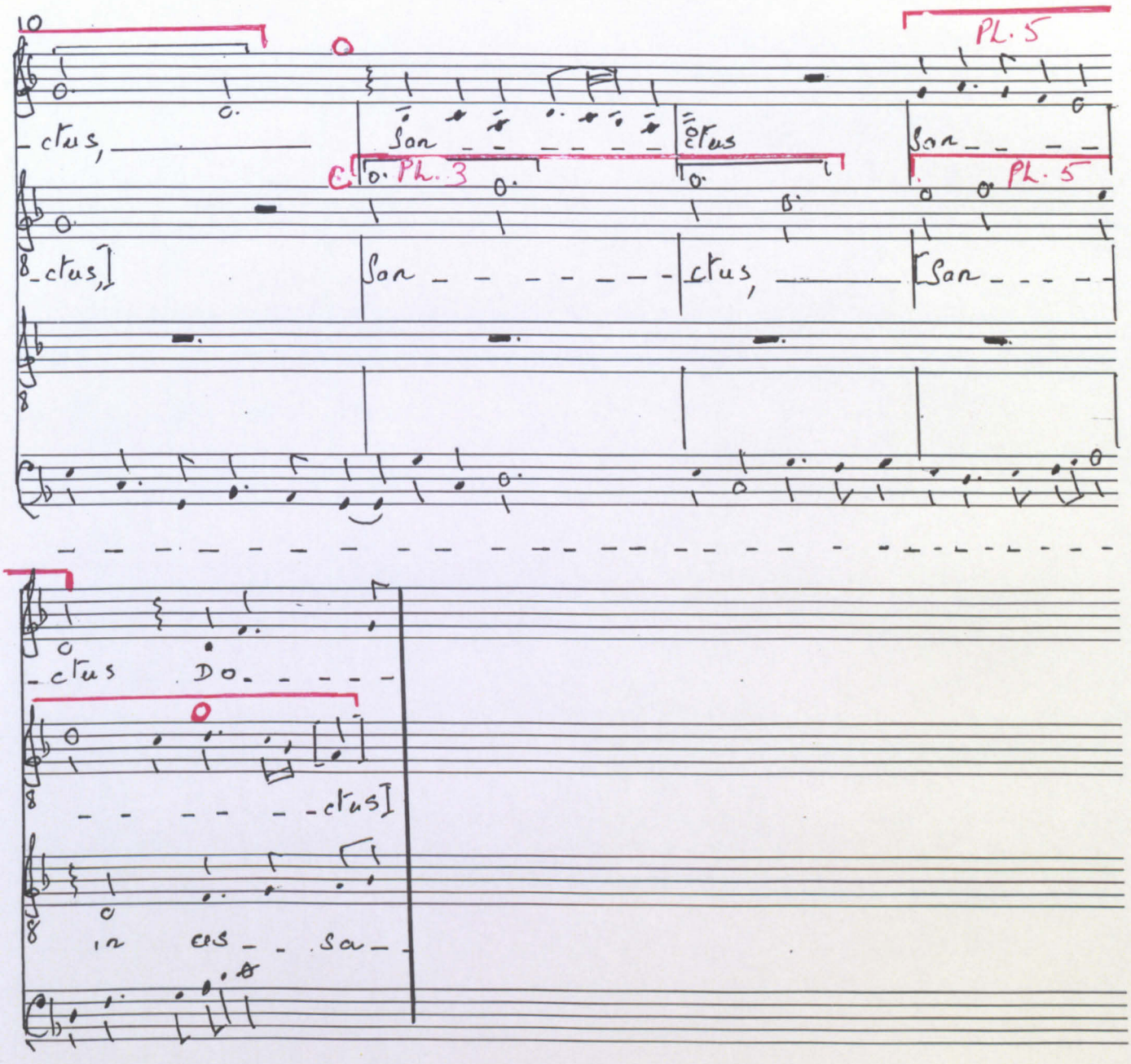
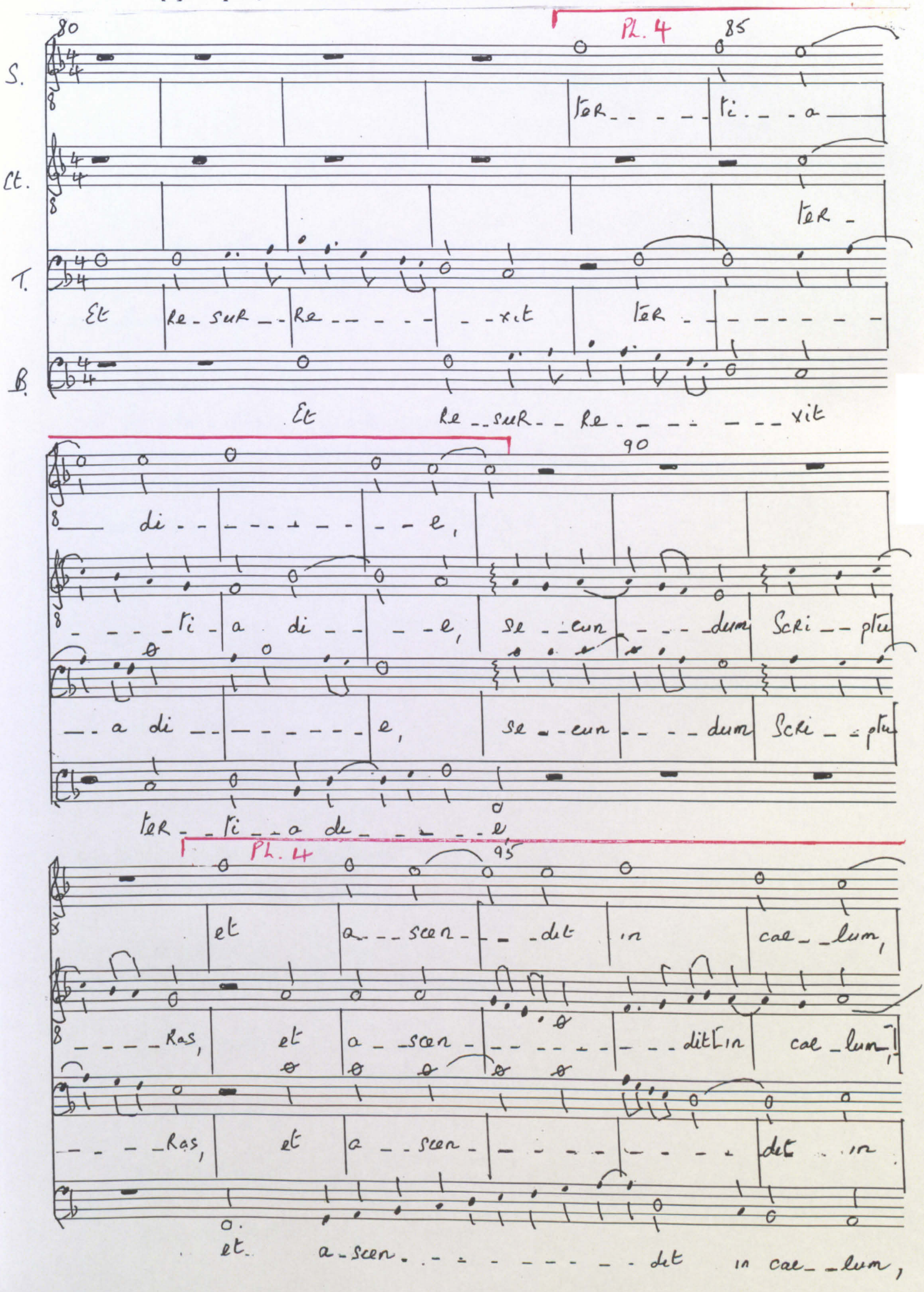
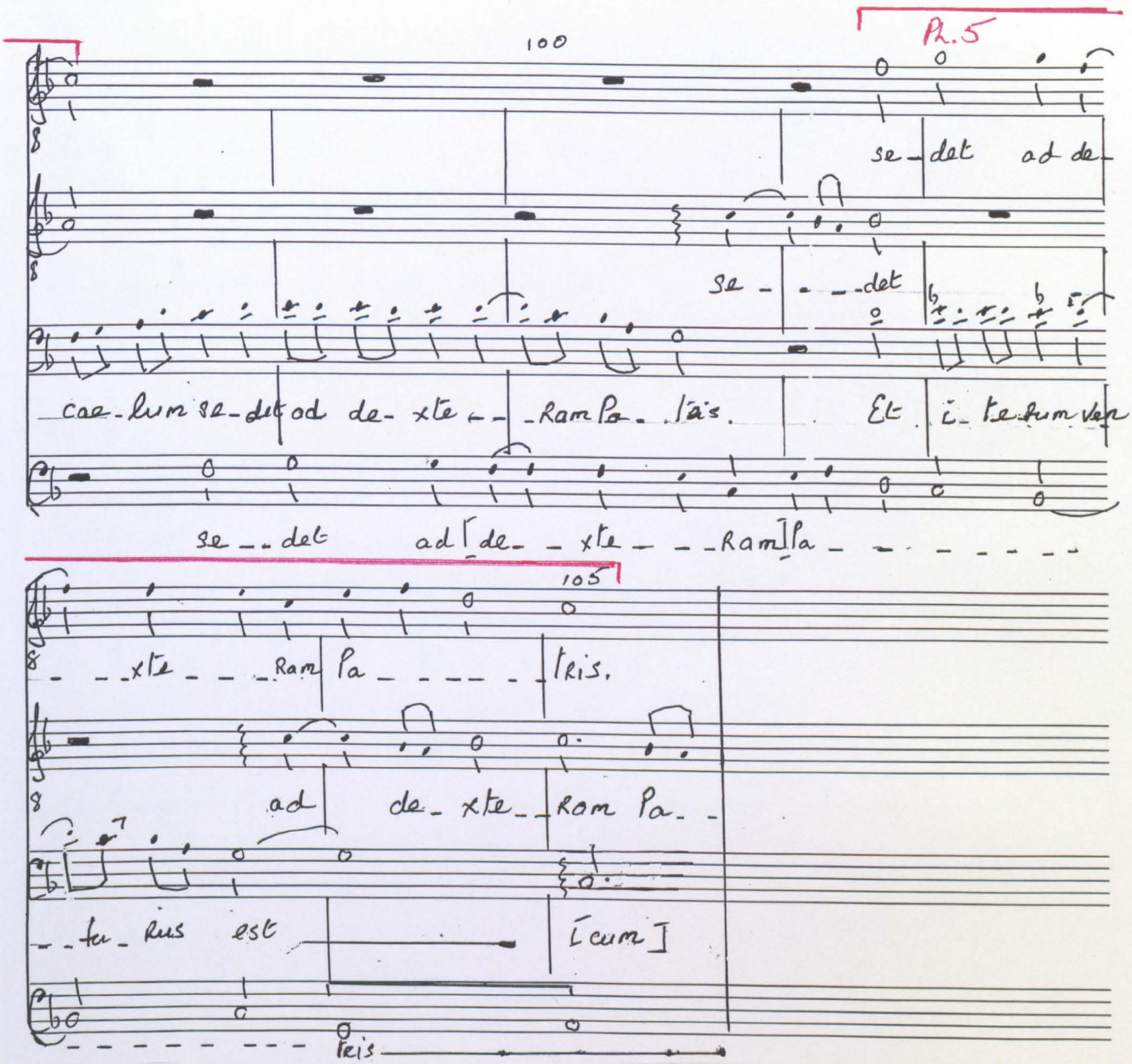
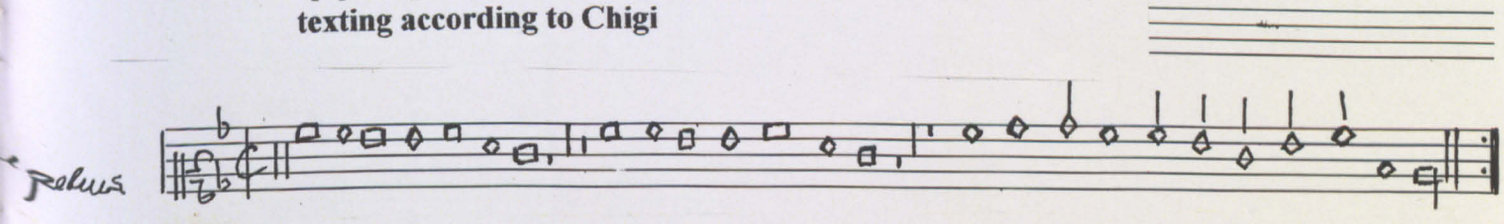

Pl. 5
ctus,
San
ctus
San
Pl. 3
Pl. 5
ctus,
ctus,
San
ctus
Do.
ctus]
in
es
sa

Ex. 70 [a] Josquin, *Et resurrexit Missa L'homme armé sexti toni*





Ex. 70 [b] Josquin, *Et resurrexit Missa L'homme armé sexti toni*, texting according to Chigi



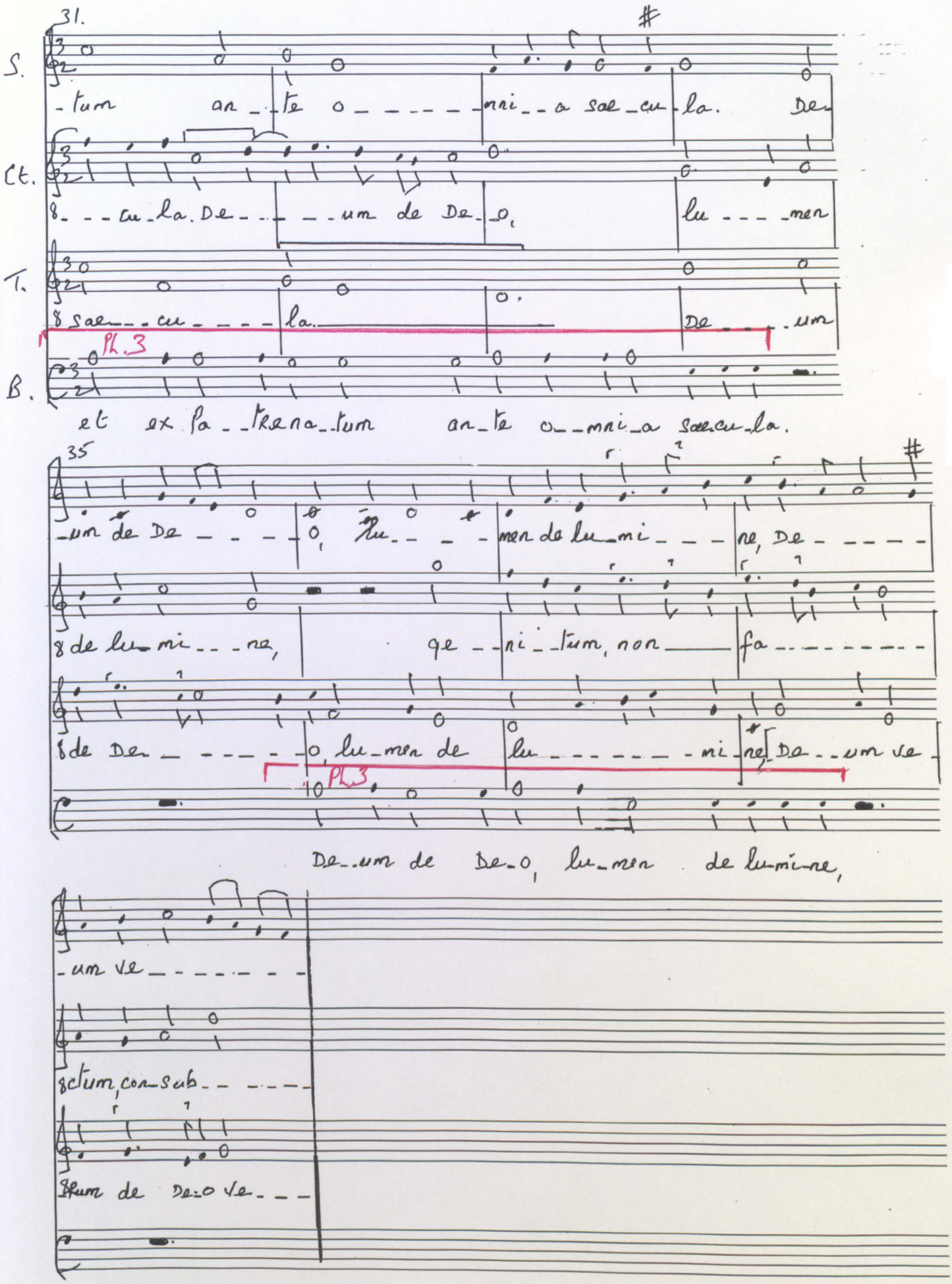
Tertia Dei — et ascendit in coelum — sedet ad dexteram Patris

cum gloria judicare — vivos et mortuos — cujus regni non erit finis

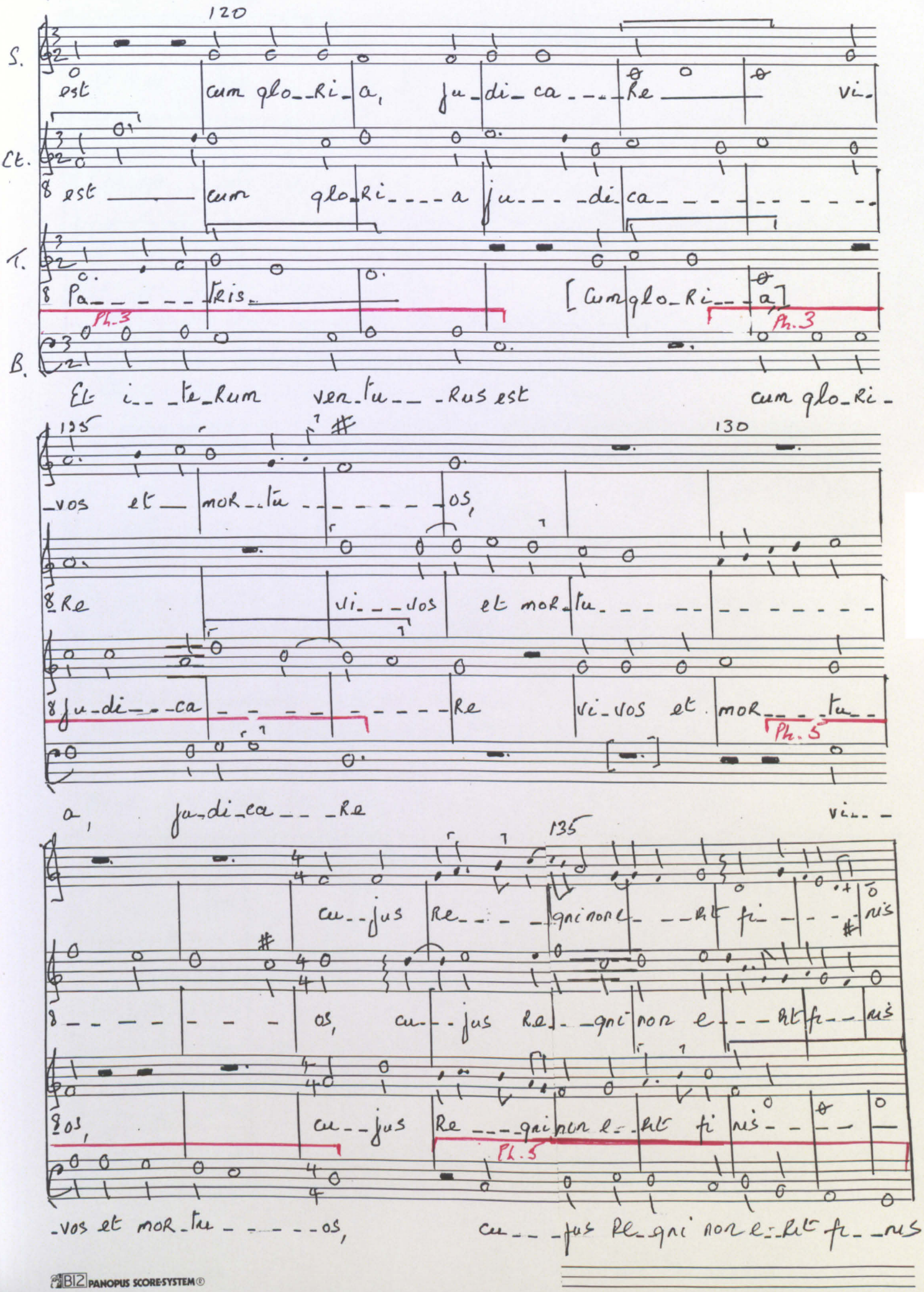
Et in Spiritum Sanctum — et vivificantem — qui ex Patre Filioque procedit

qui cum Patre et Filio — et conglorificatur — qui locutus est per prophetas.

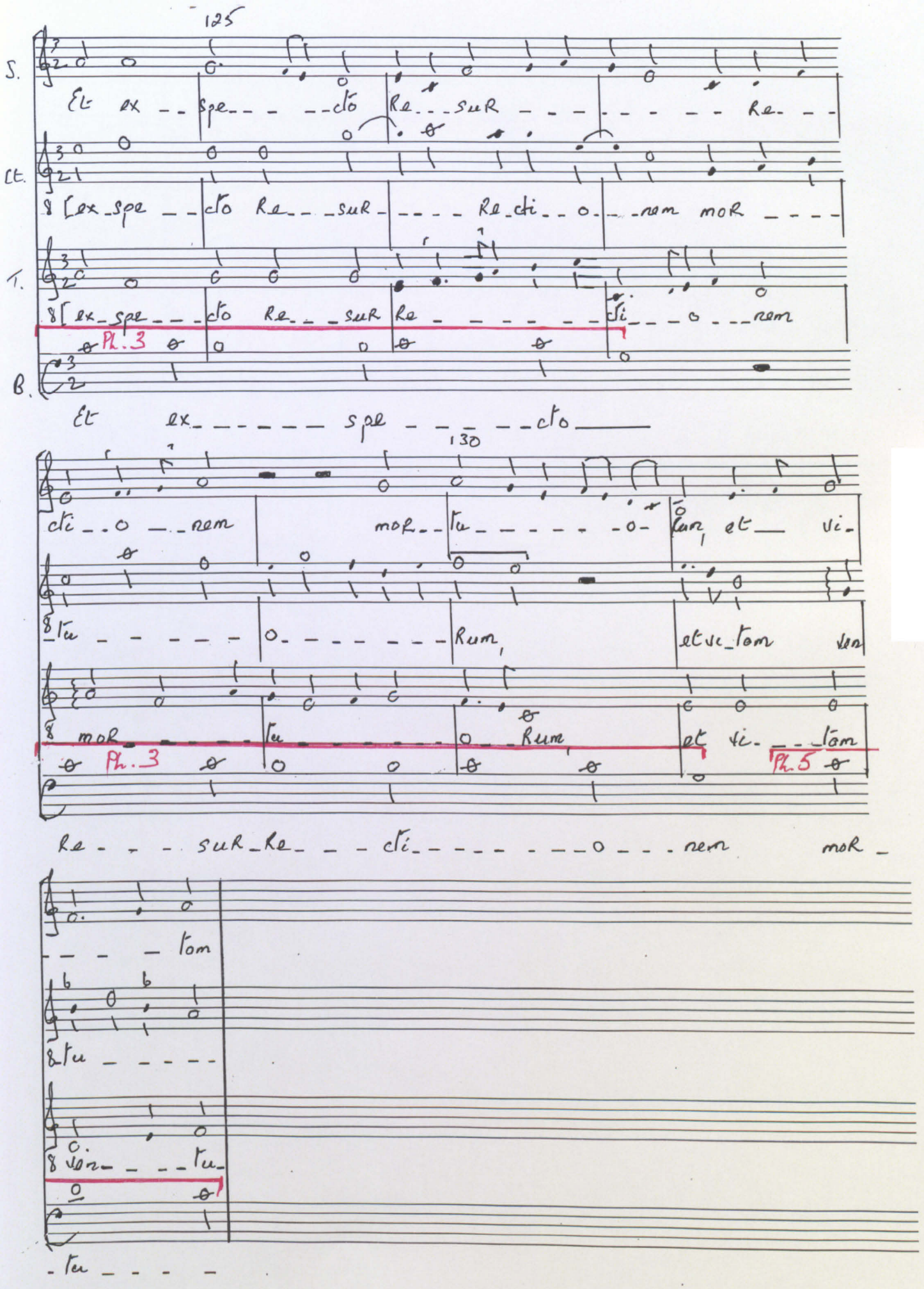
Ex. 71 de Orto, *Et ex Patre*



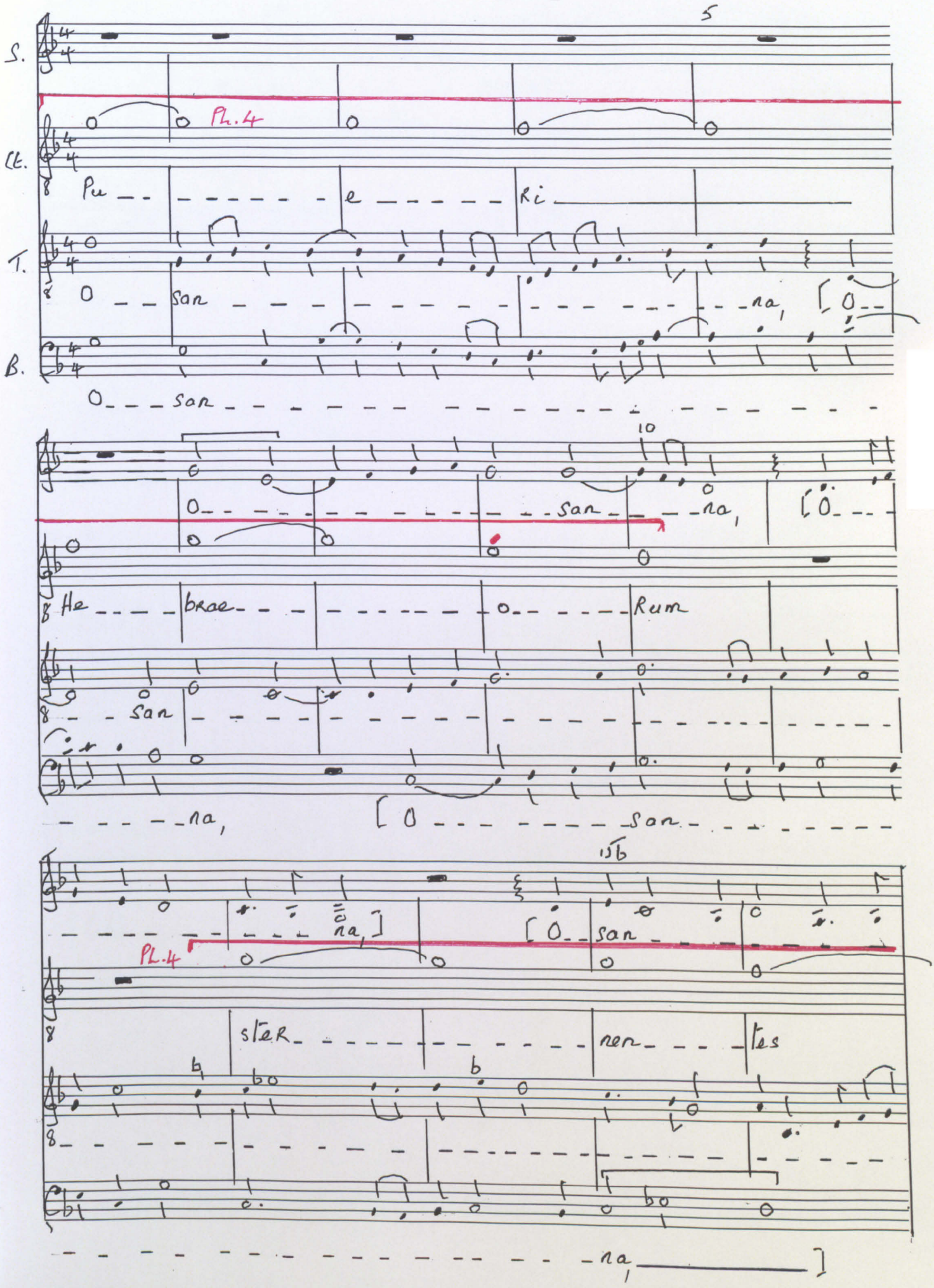
Ex. 72 de Orto, *Et iterum venturus*



Ex. 73 Ockeghem, *Et exspecto*



Ex. 74 Tinctoris, *Osanna*



Ex. 75 Basiron, *Patrem*

Ex. 76 Basiron, *Agnus* III

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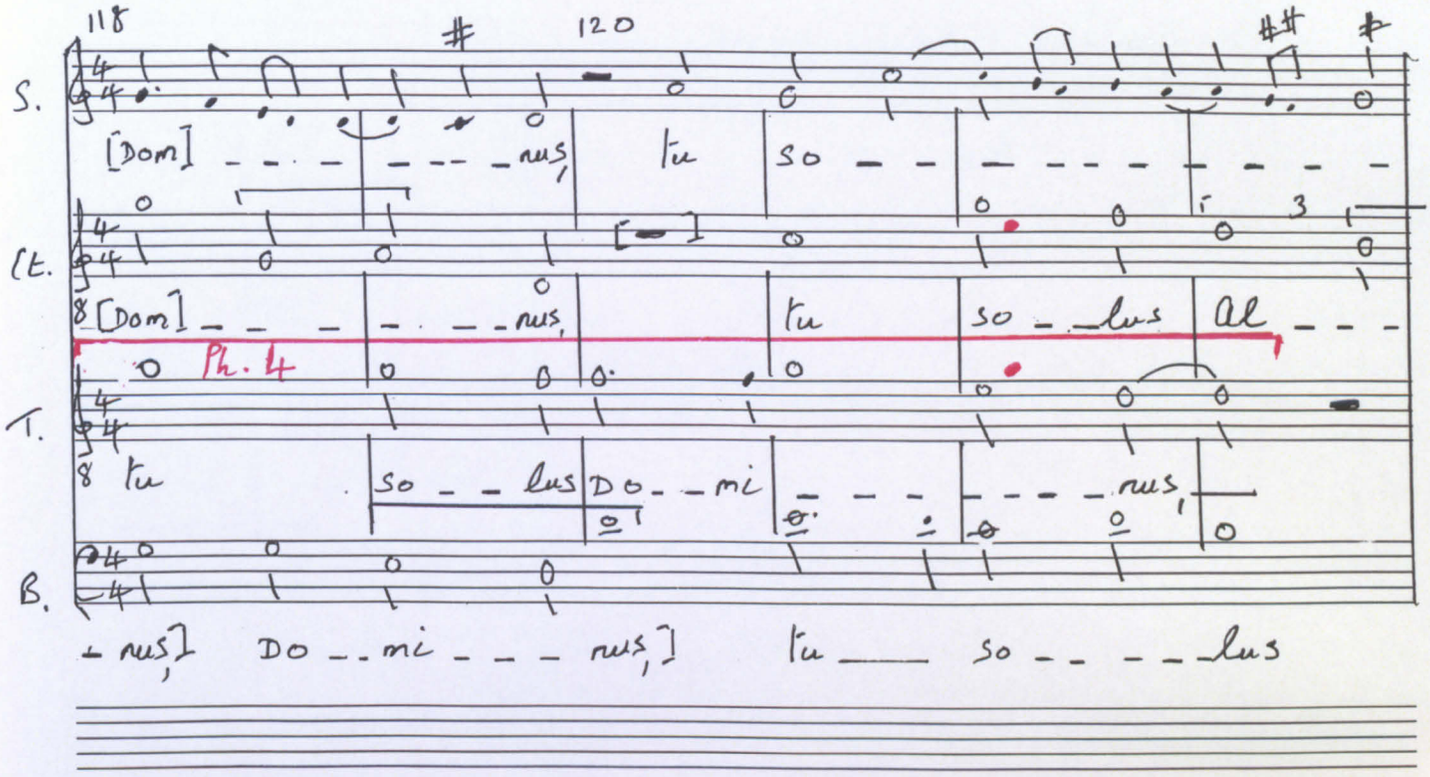
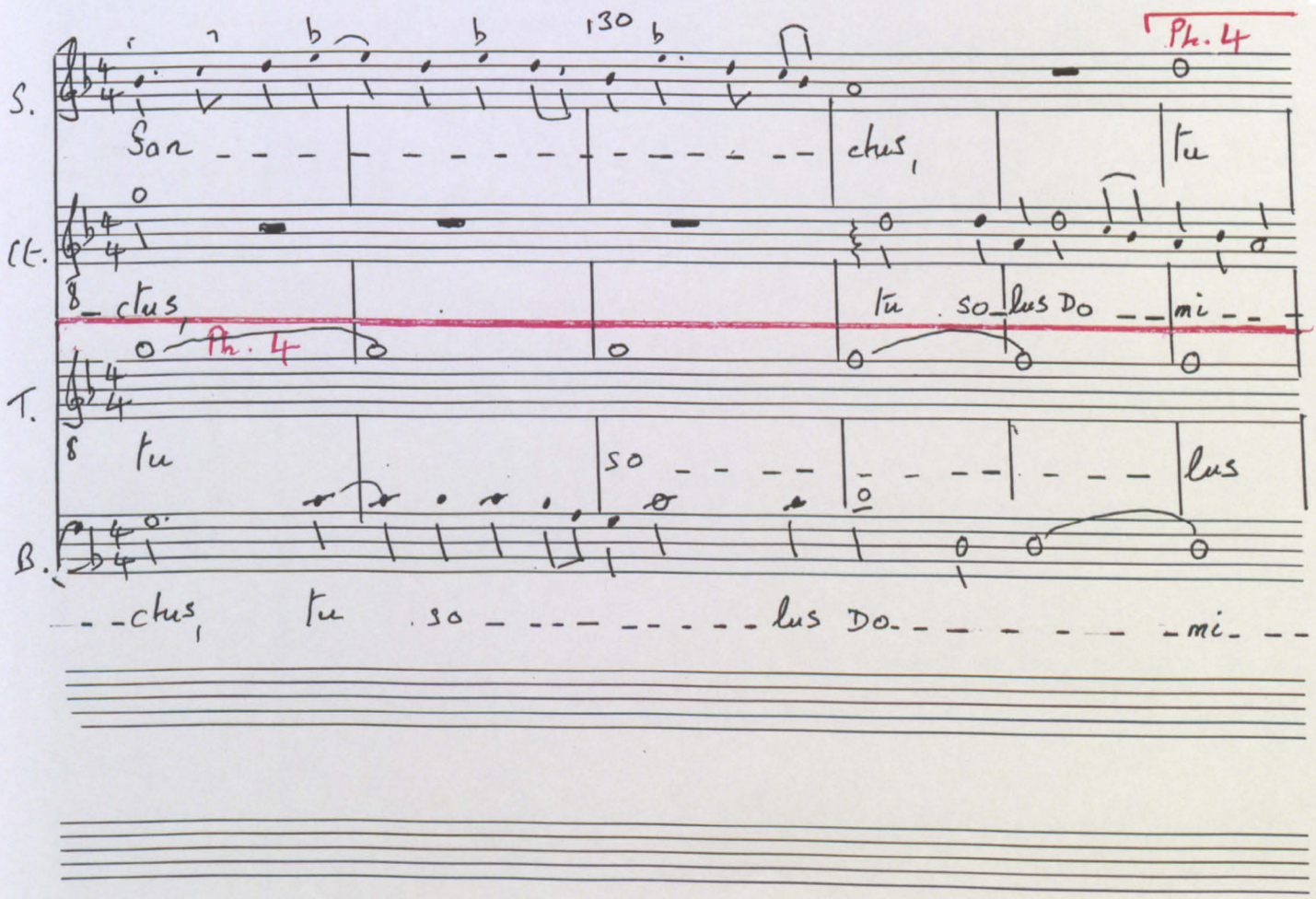
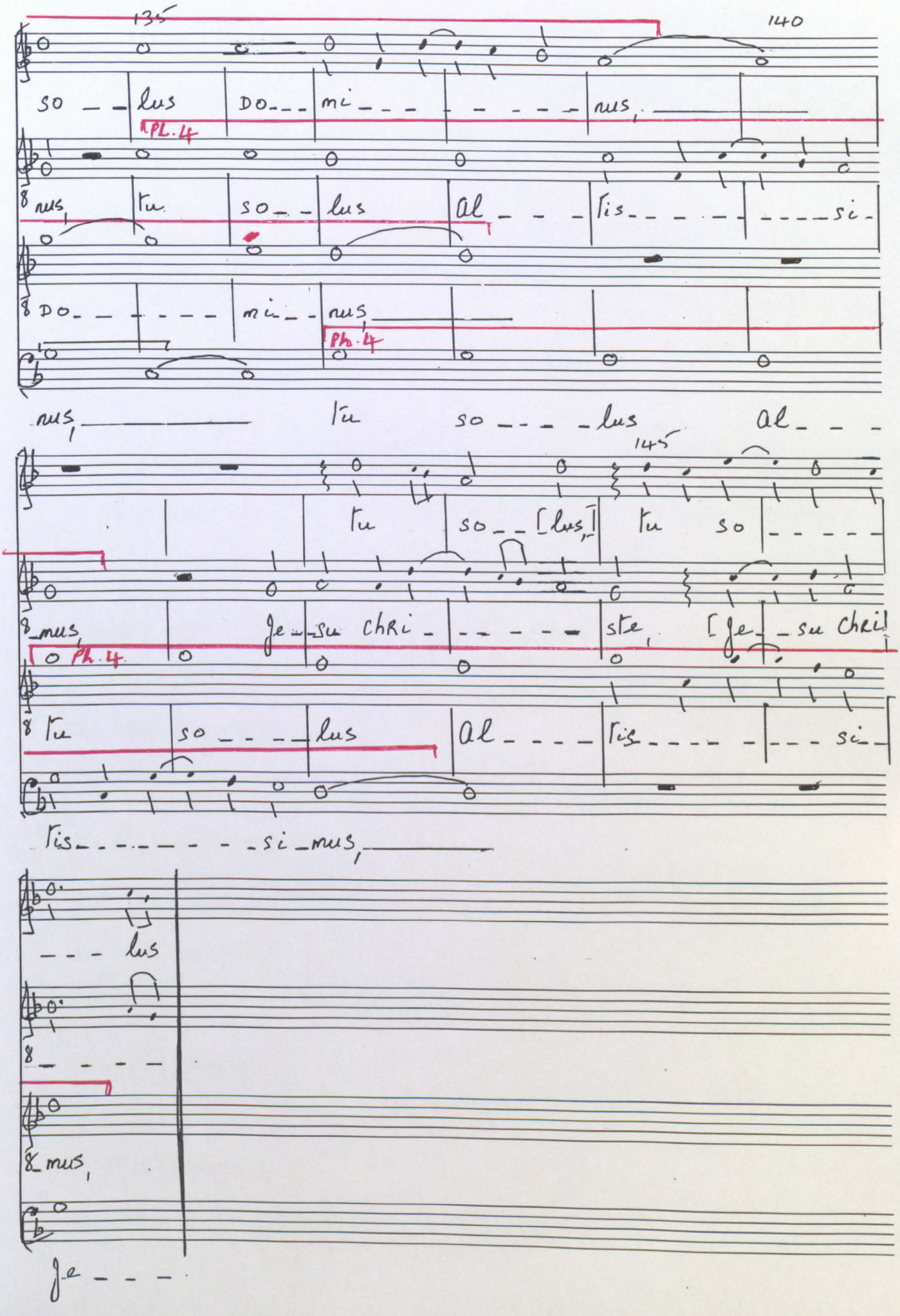
Ex. 77 de Orto, *Qui tollis*

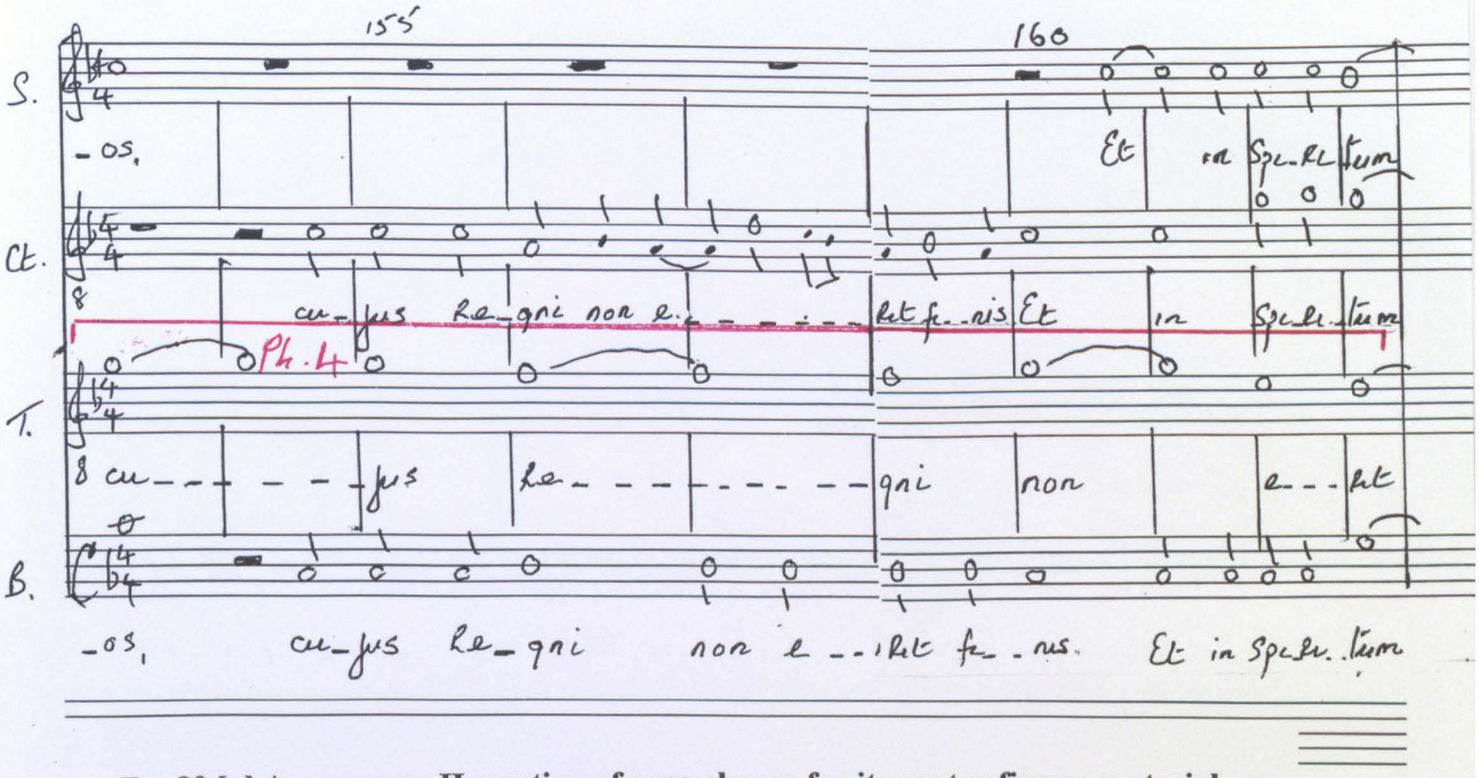


Ex. 78 Brumel, *Qui tollis*

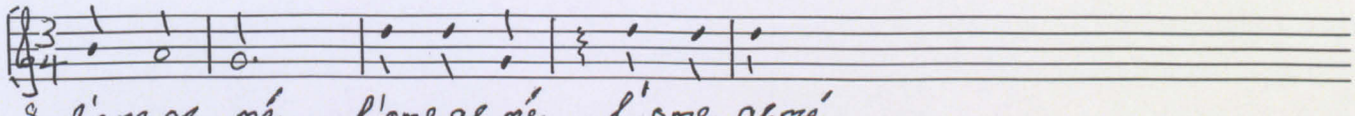



135
140
so lus DO mi nus,
Ph. 4
nus, tu so lus al tis si
DO mi nus
Ph. 4
nus, tu so lus al
145
tu so [lus,] tu so
mus, je su chri ste, [je su chri
Ph. 4
tu so lus al tis si
tis si mus,
lus
mus,
je

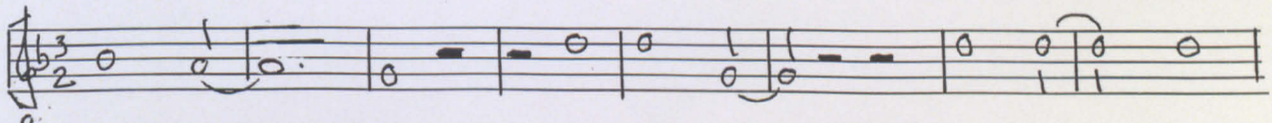
Ex. 79 Brumel, *Crucifixus*



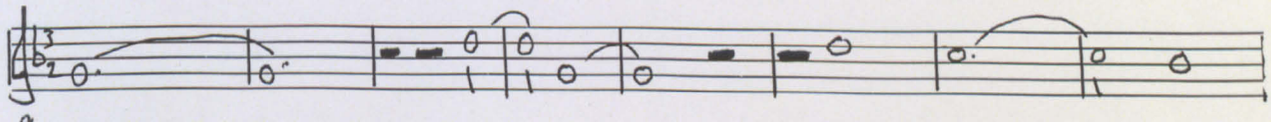
Ex. 80 [a] Anonymous II, portion of song chosen for its cantus-firmus material



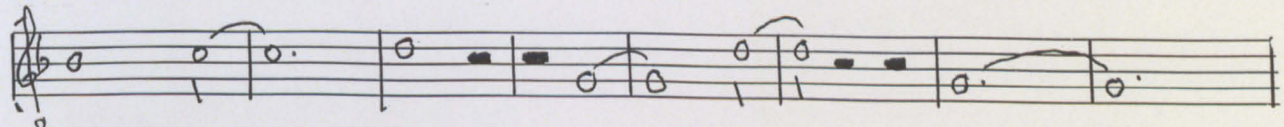
Ex. 80 [b] Statement 1



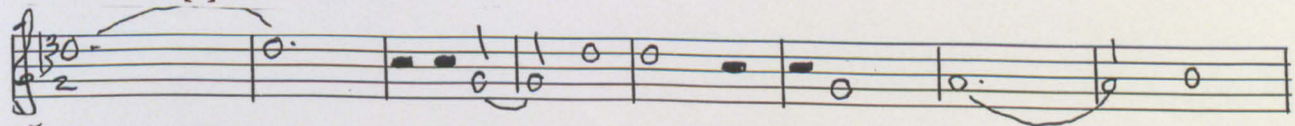
Ex. 80 [c] Statement 2



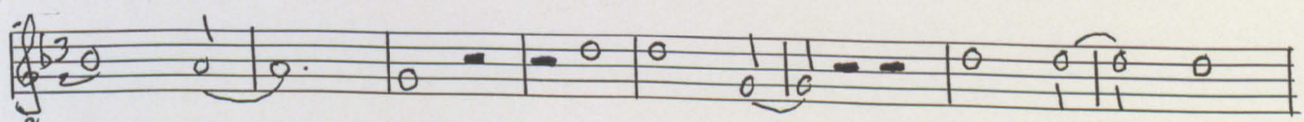
Ex. 80 [d] Statement 3



Ex. 80 [e] Statement 4



Ex. 80 [f] Statement 5



Ex. 81 [a] Anonymous II, *Sanctus*

Ex. 81 [b] Anonymous II, *Qui tollis*

Ex. 81 [c] Anonymous II, *Crucifixus*

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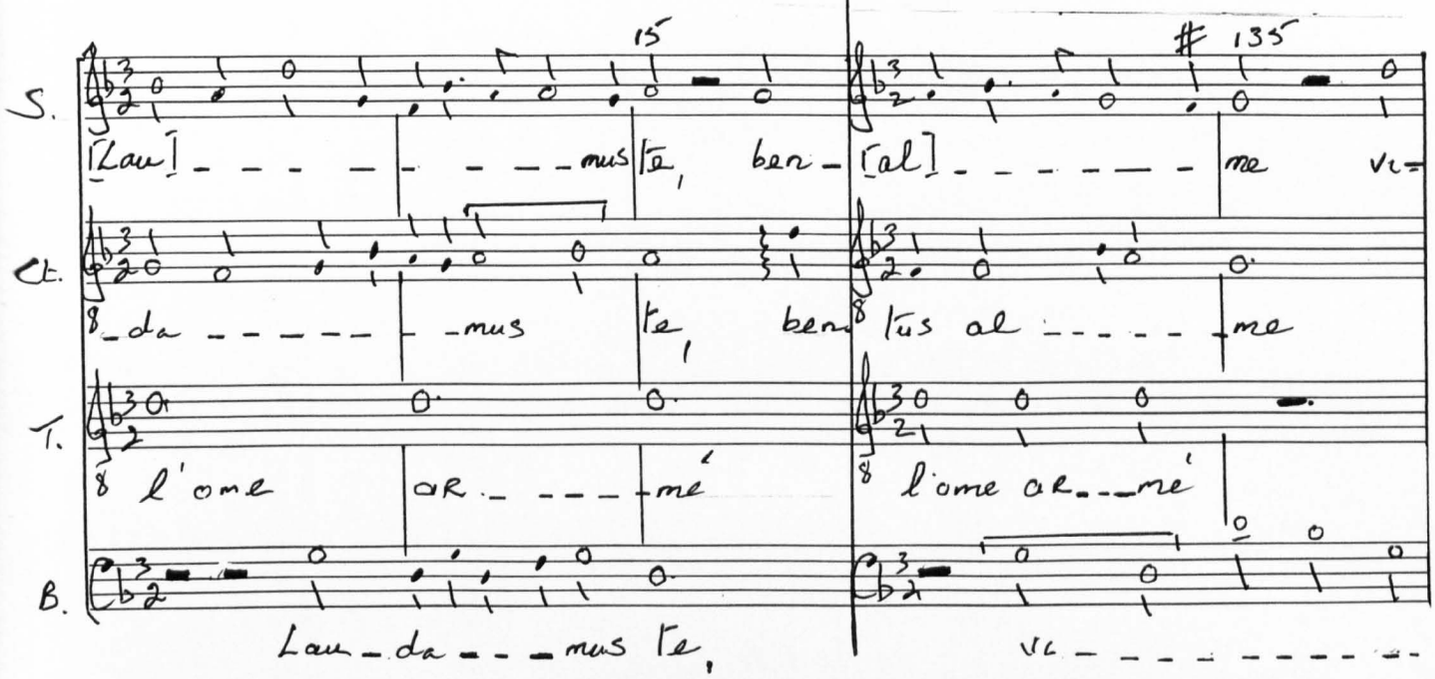
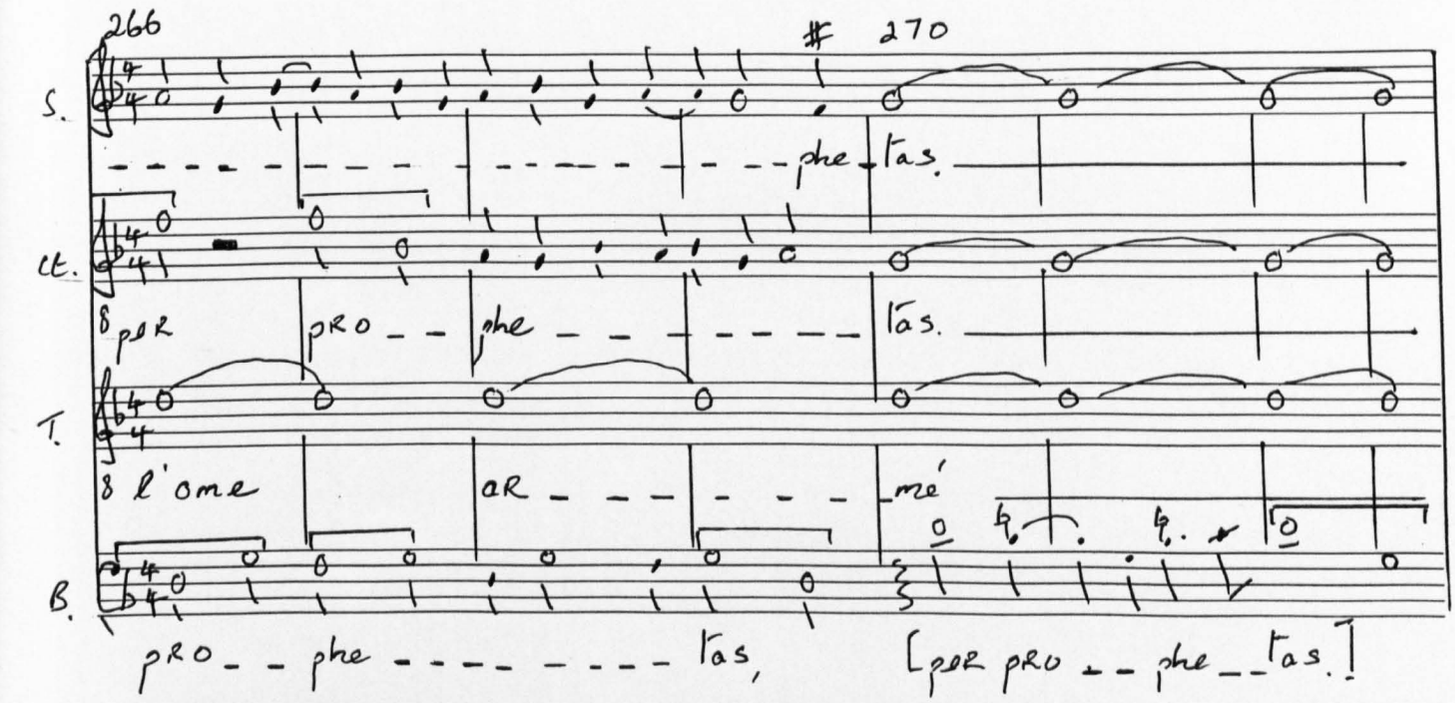
Ex. 81 [d] Anonymous II, *Et in terra*

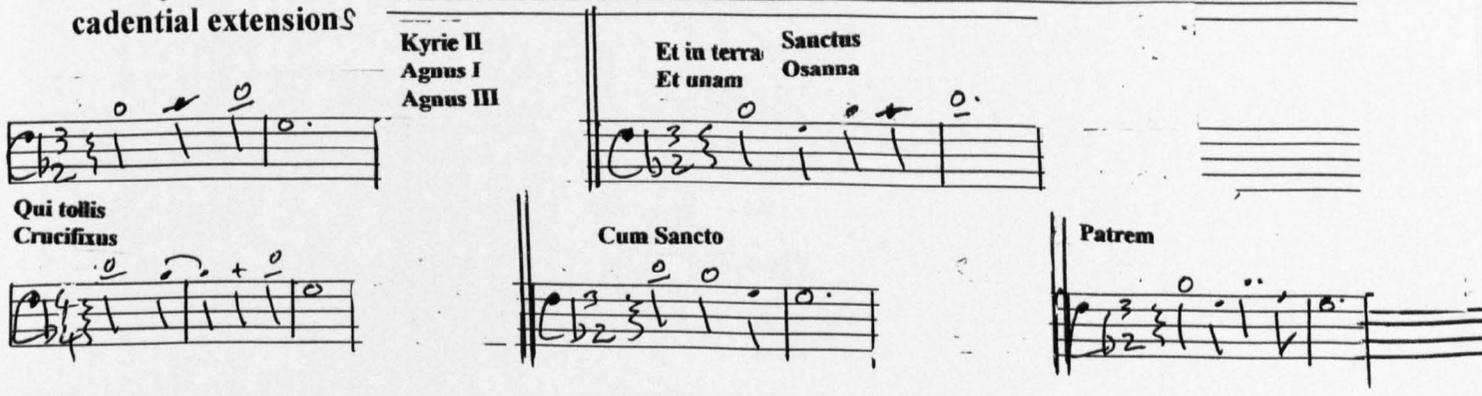
Ex. 81 [e] Anonymous II, *Kyrie* II



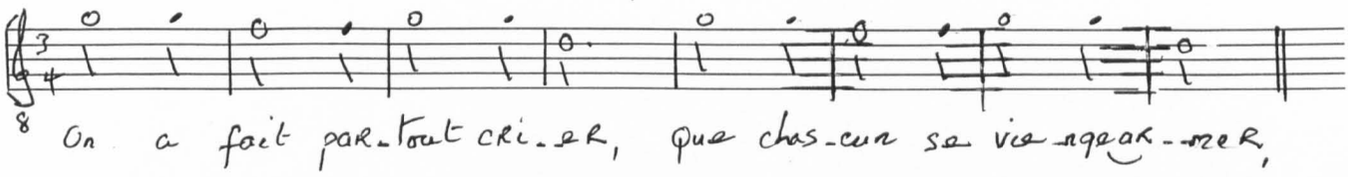
Ex. 82 Anonymous II, *Crucifixus*



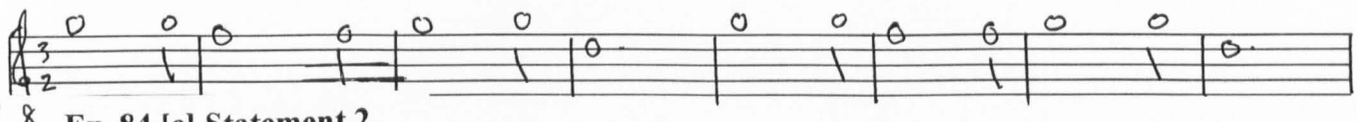
Ex. 83 Anonymous II bassus cadential extensions



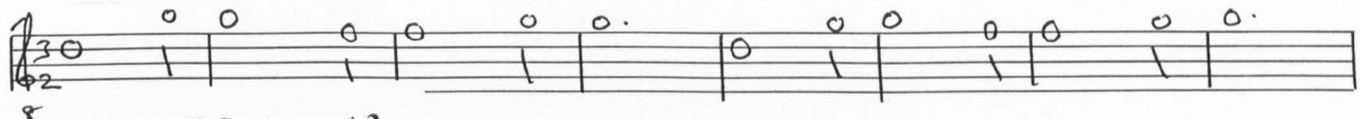
Ex. 84 [a] Anonymous IV, portion of song chosen for its cantus-firmus material



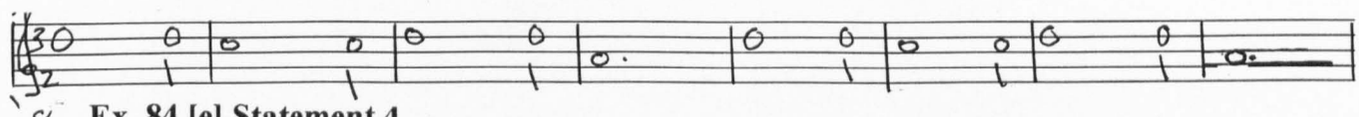
Ex. 84 [b] Statement 1



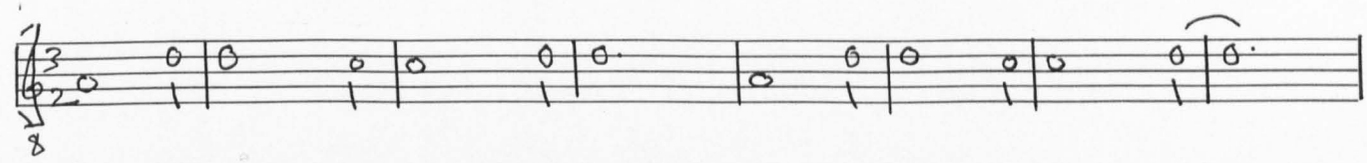
Ex. 84 [c] Statement 2



Ex. 84 [d] Statement 3



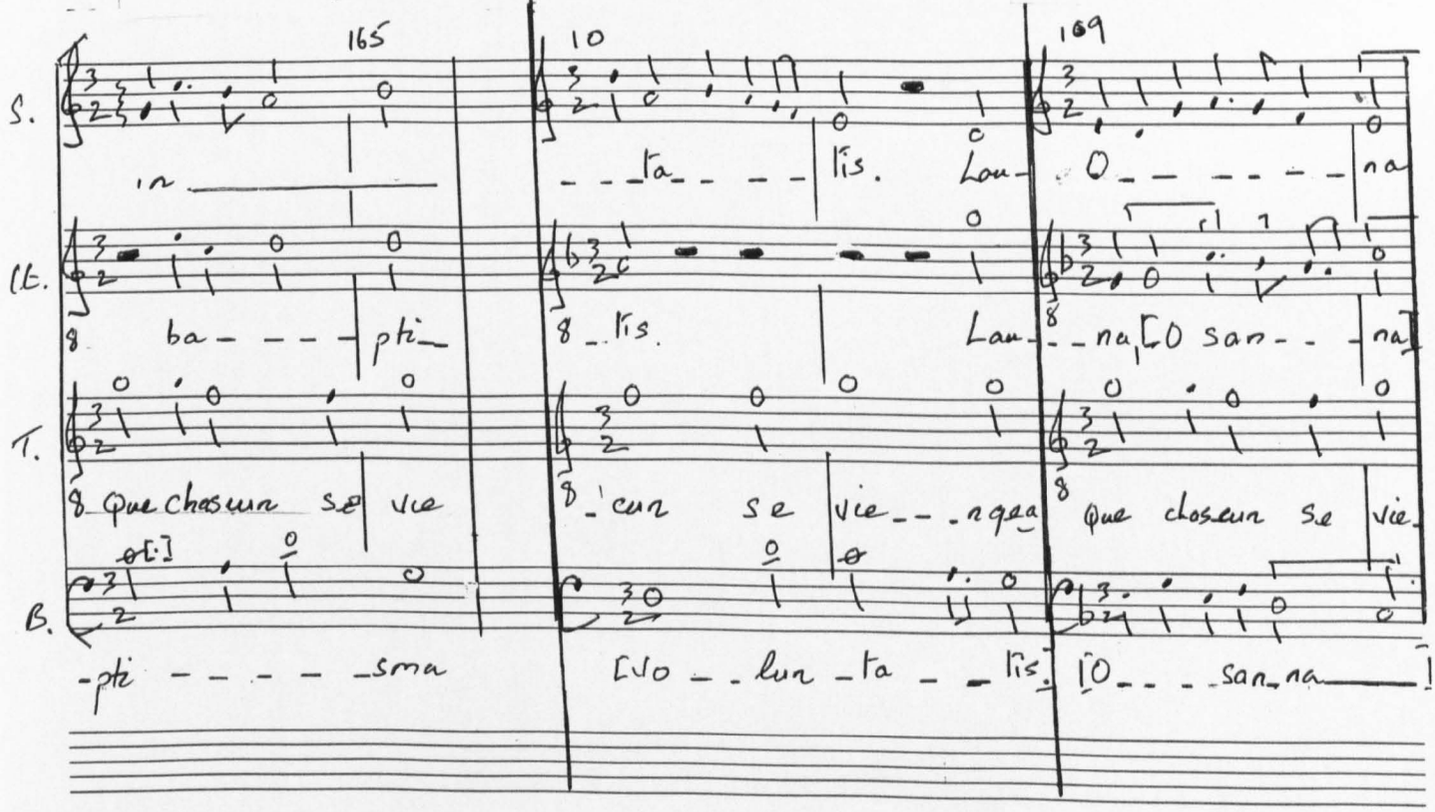
Ex. 84 [e] Statement 4



Ex. 85 [a] Anonymous IV, *Confiteor*

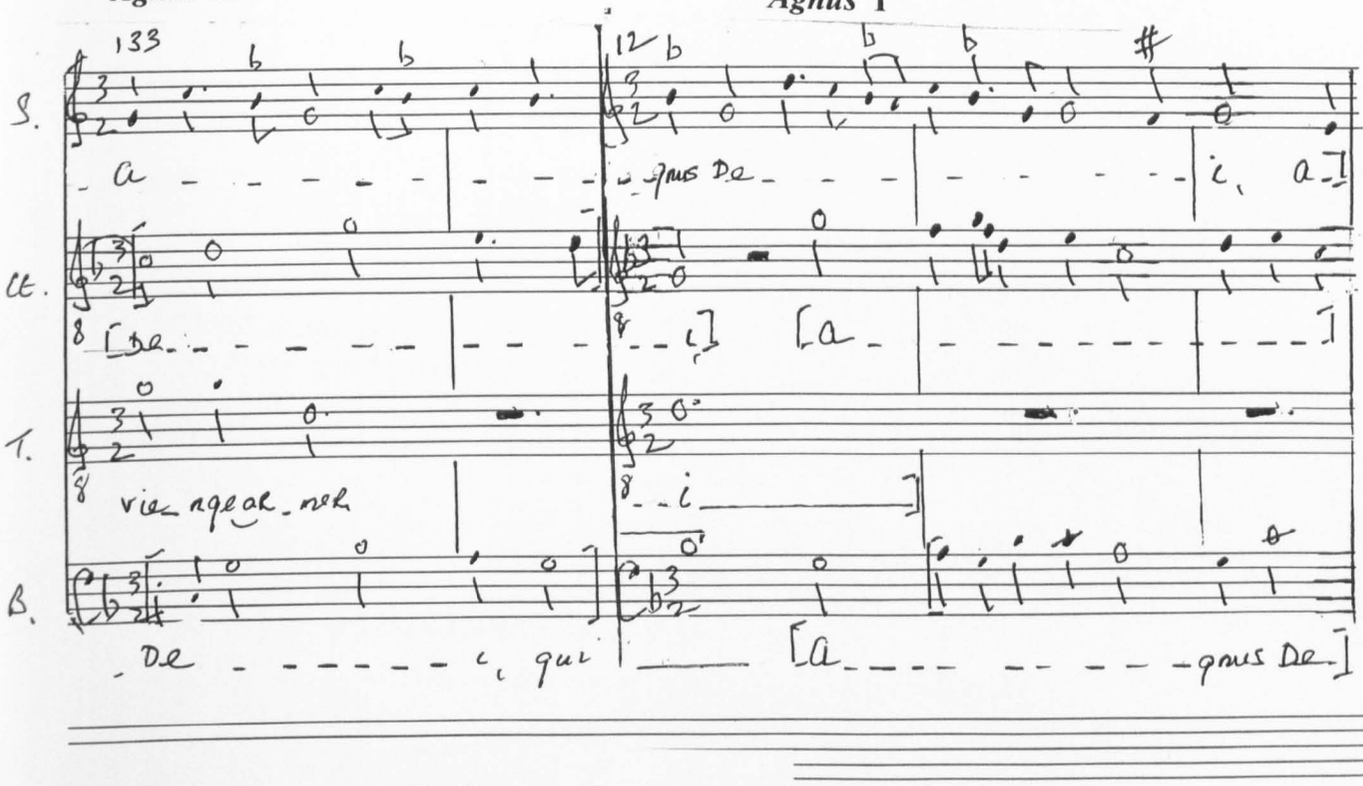
Ex. 85 [b] Anonymous IV, *Et in terra*

Ex. 85 [c] Anonymous IV, *Osanna*

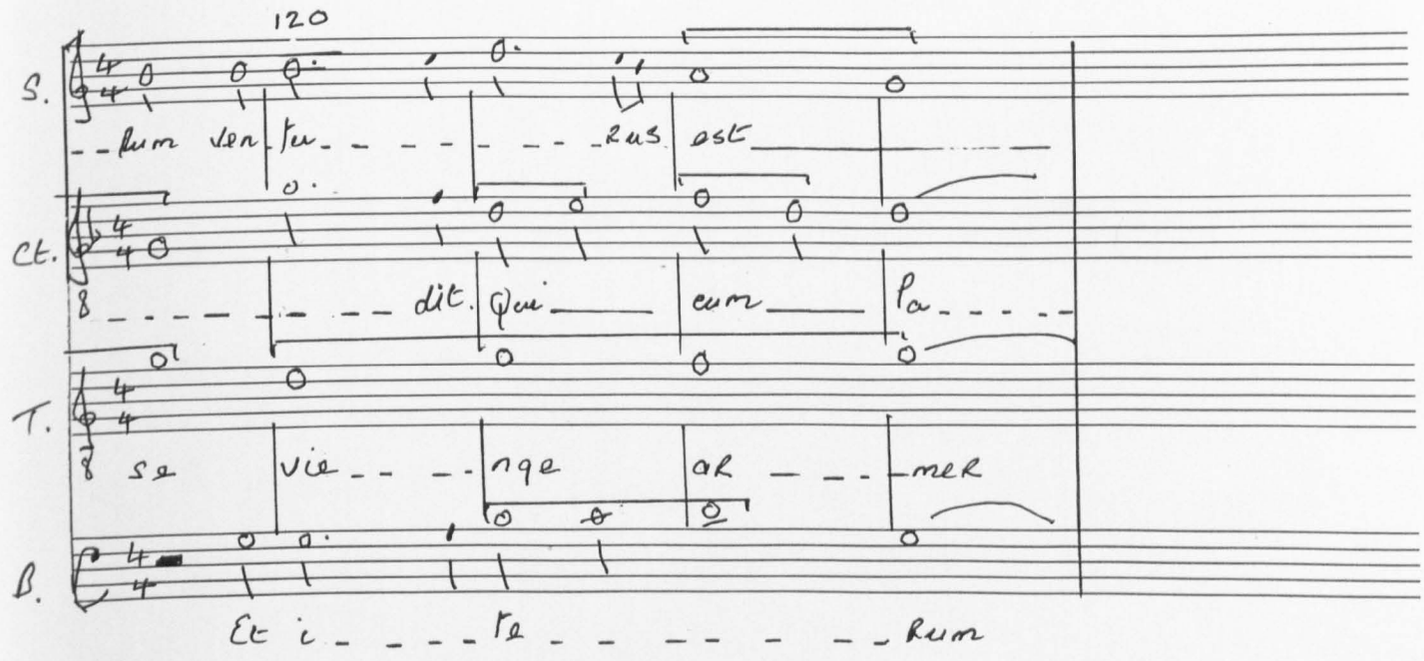


Ex. 85 [d] Anonymous IV, *Agnus* III

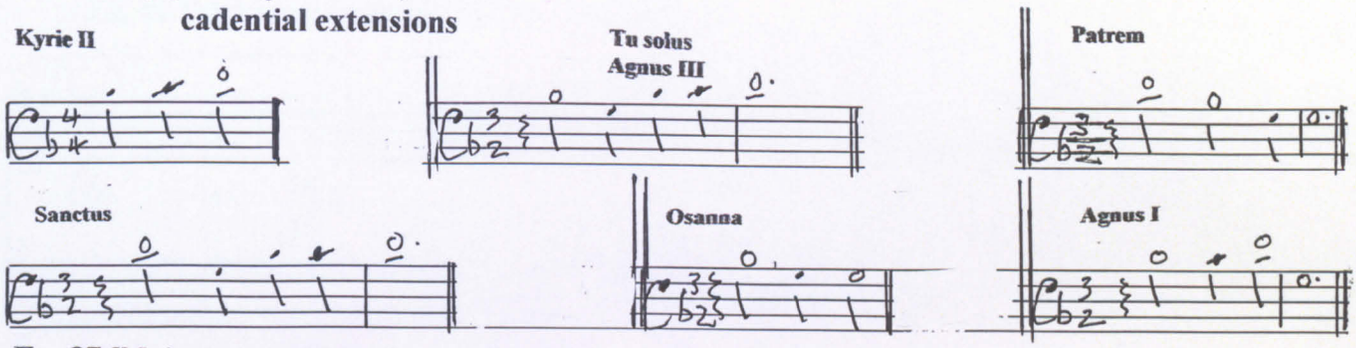
Ex. 85 [e] Anonymous IV, *Agnus* I



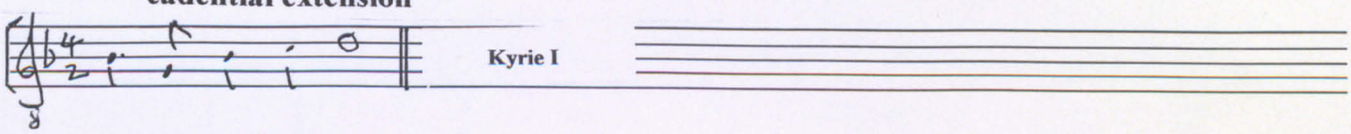
Ex. 86 Anonymous IV, *Et ascendit*



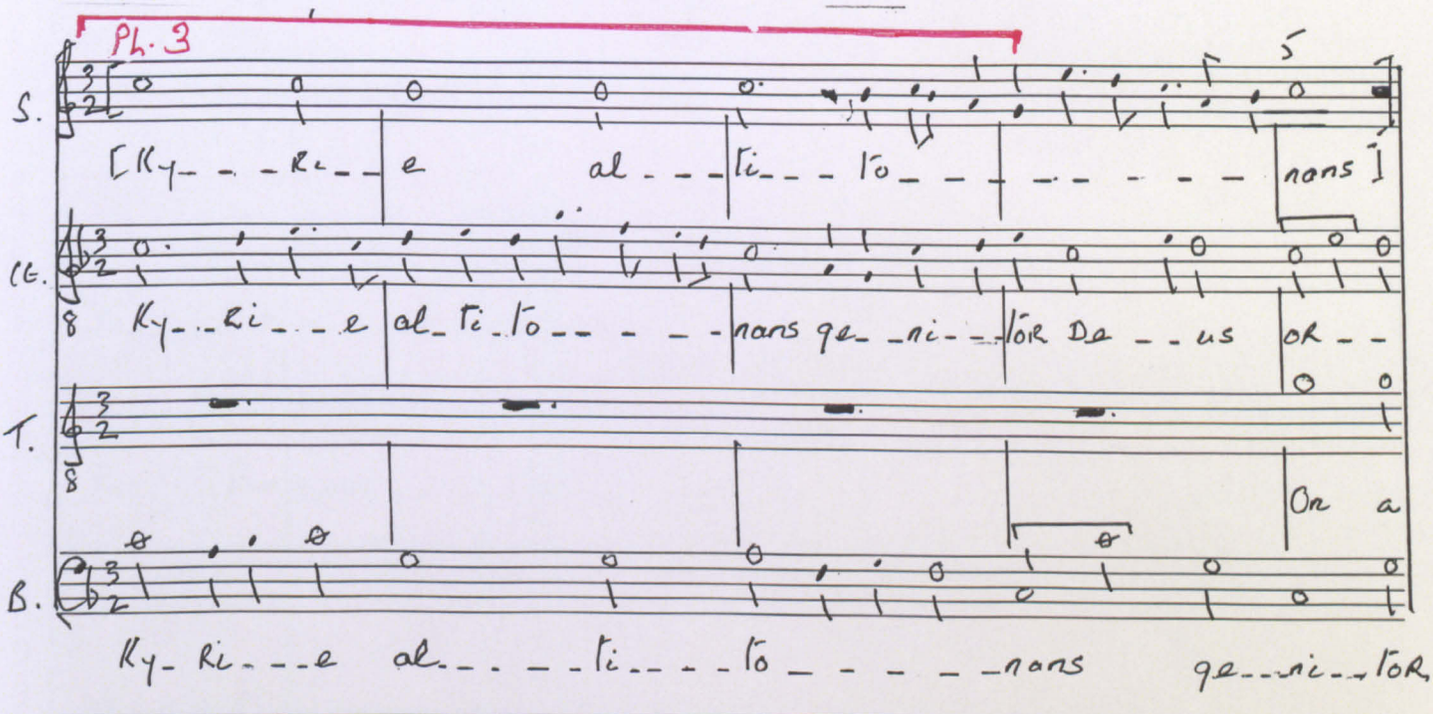
Ex. 87 [a] Anonymous IV, bassus cadential extensions



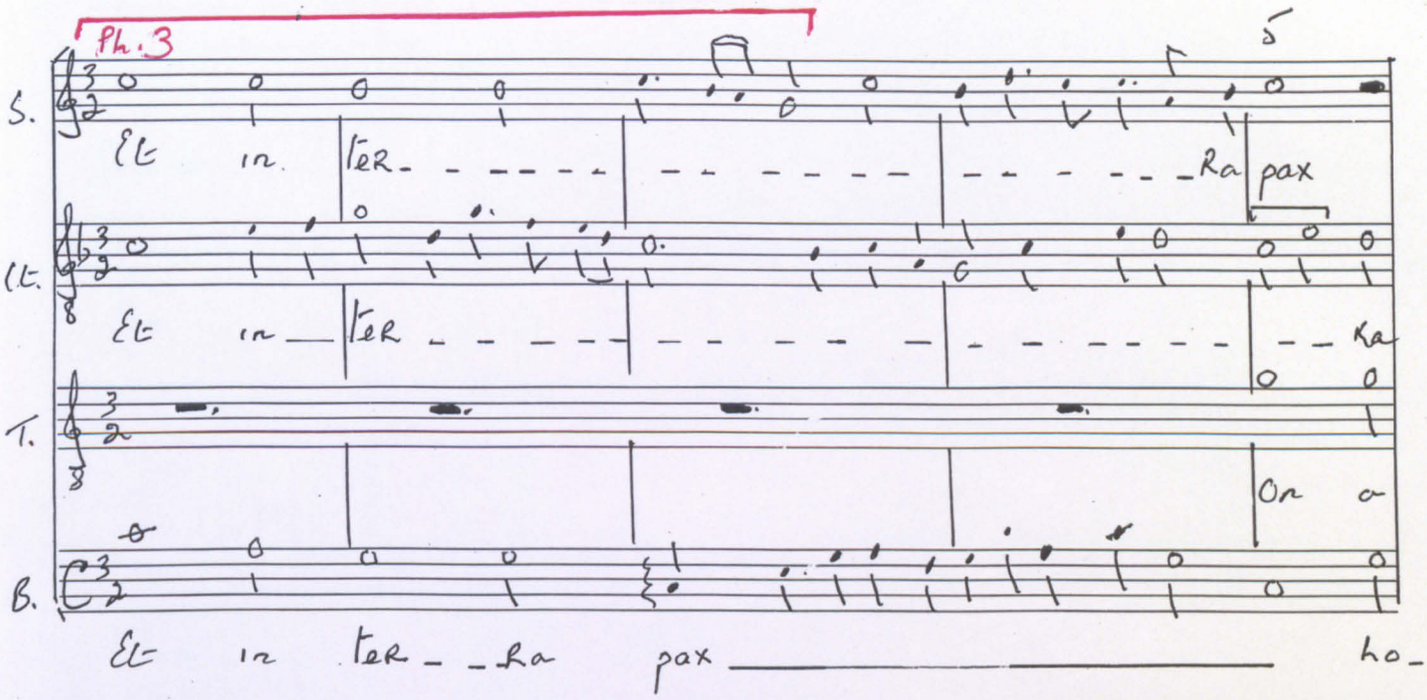
Ex. 87 [b] Anonymous IV, contratenor cadential extension



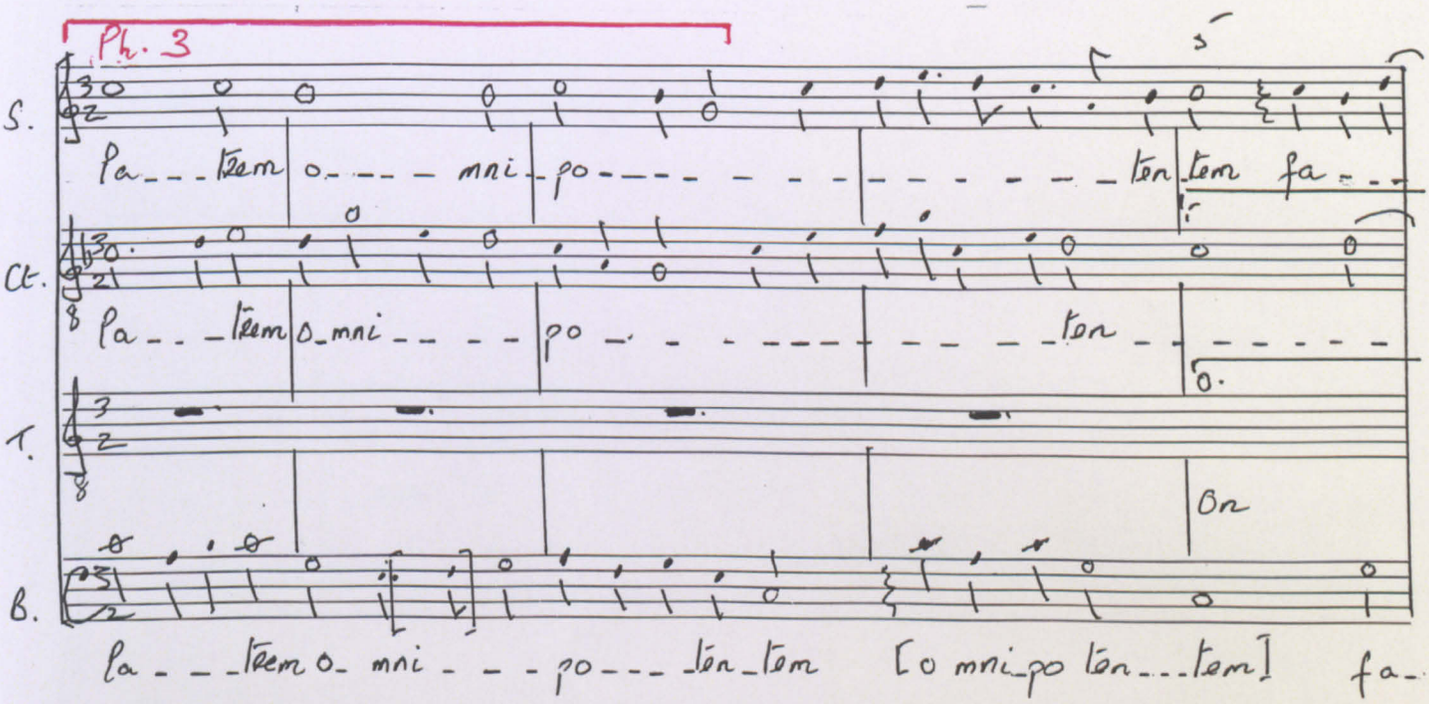
Ex. 88 [a] Anonymous IV, Kyrie head motive



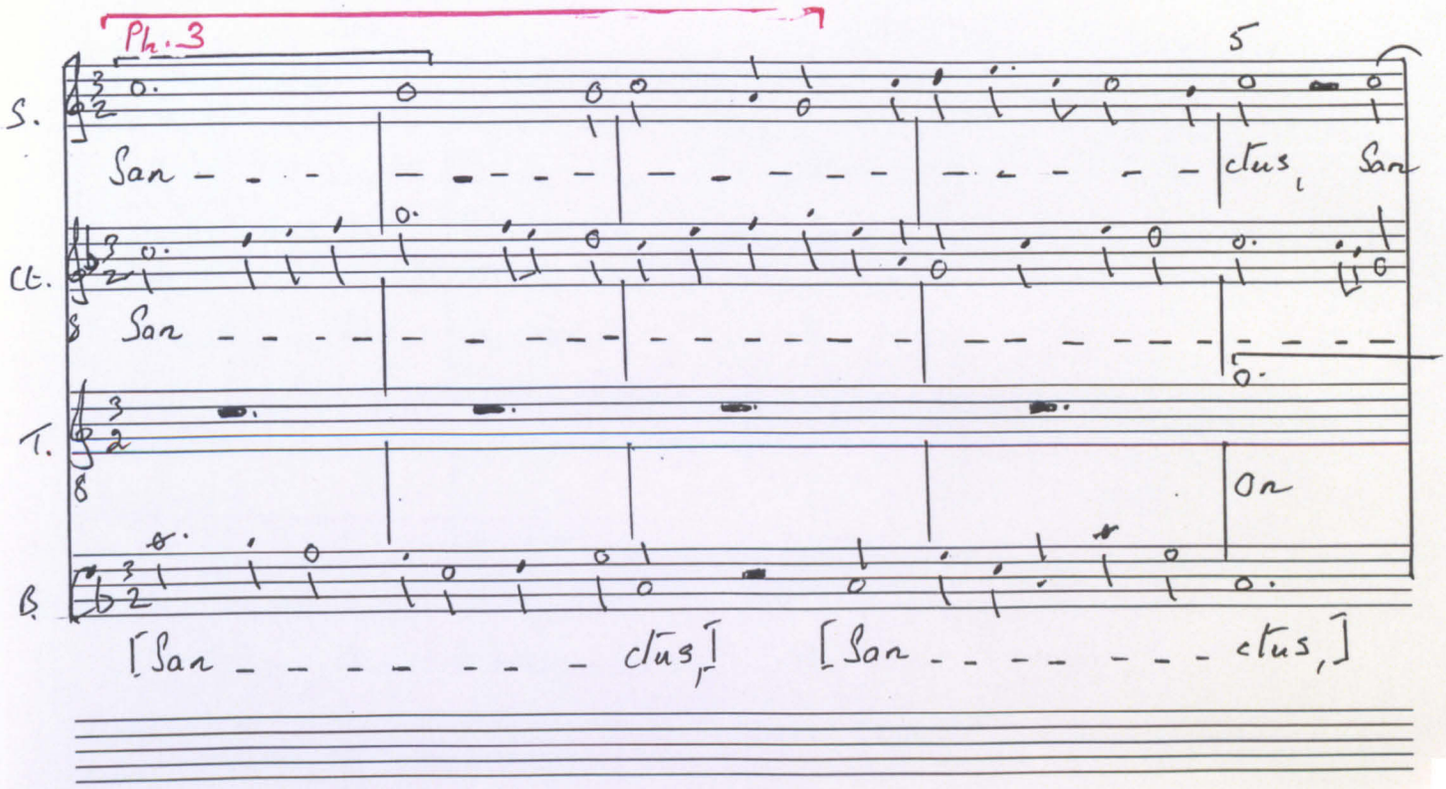
Ex. 88 [b] Anonymous IV, Gloria head motive



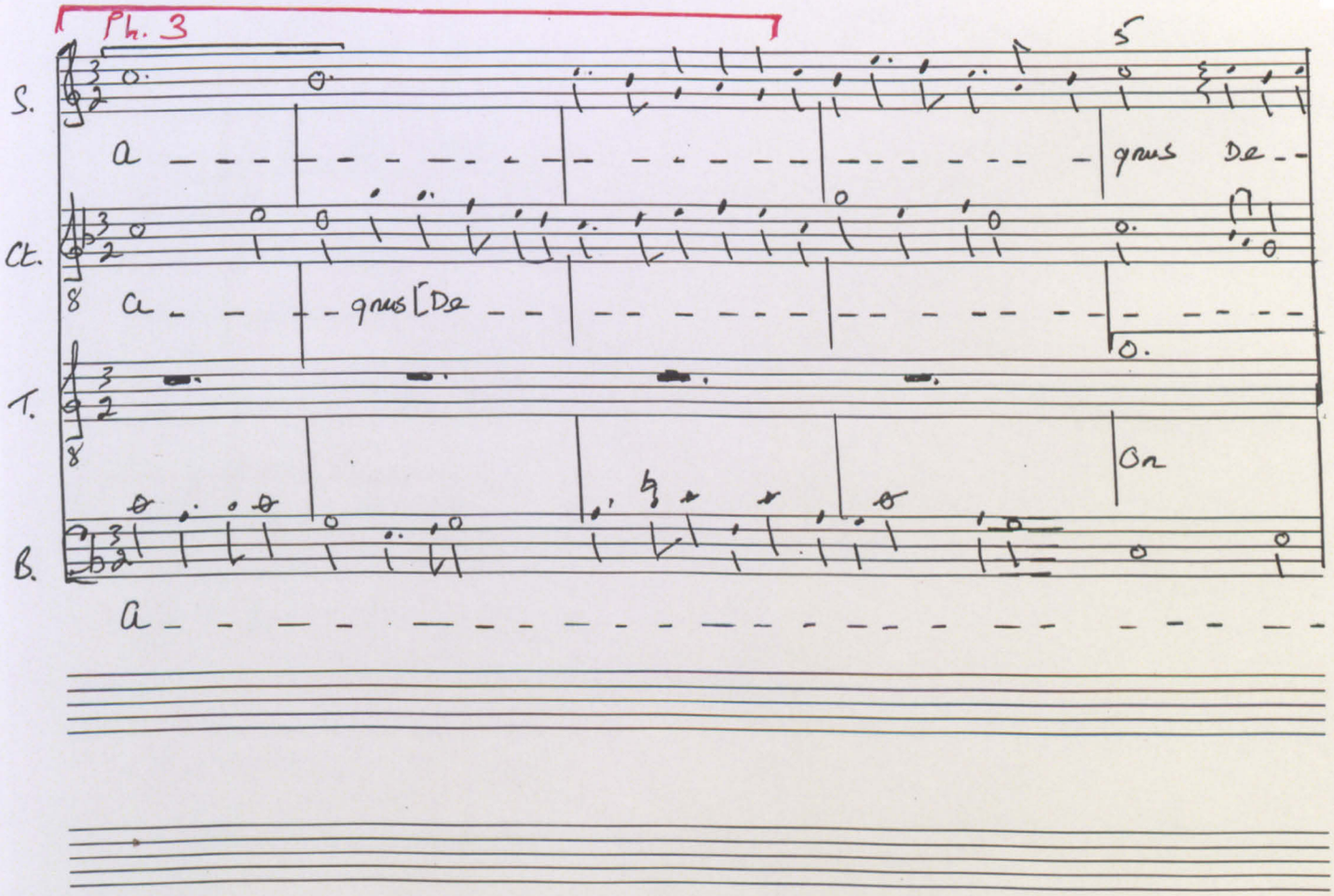
Ex. 88 [c] Anonymous IV, Credo head motive



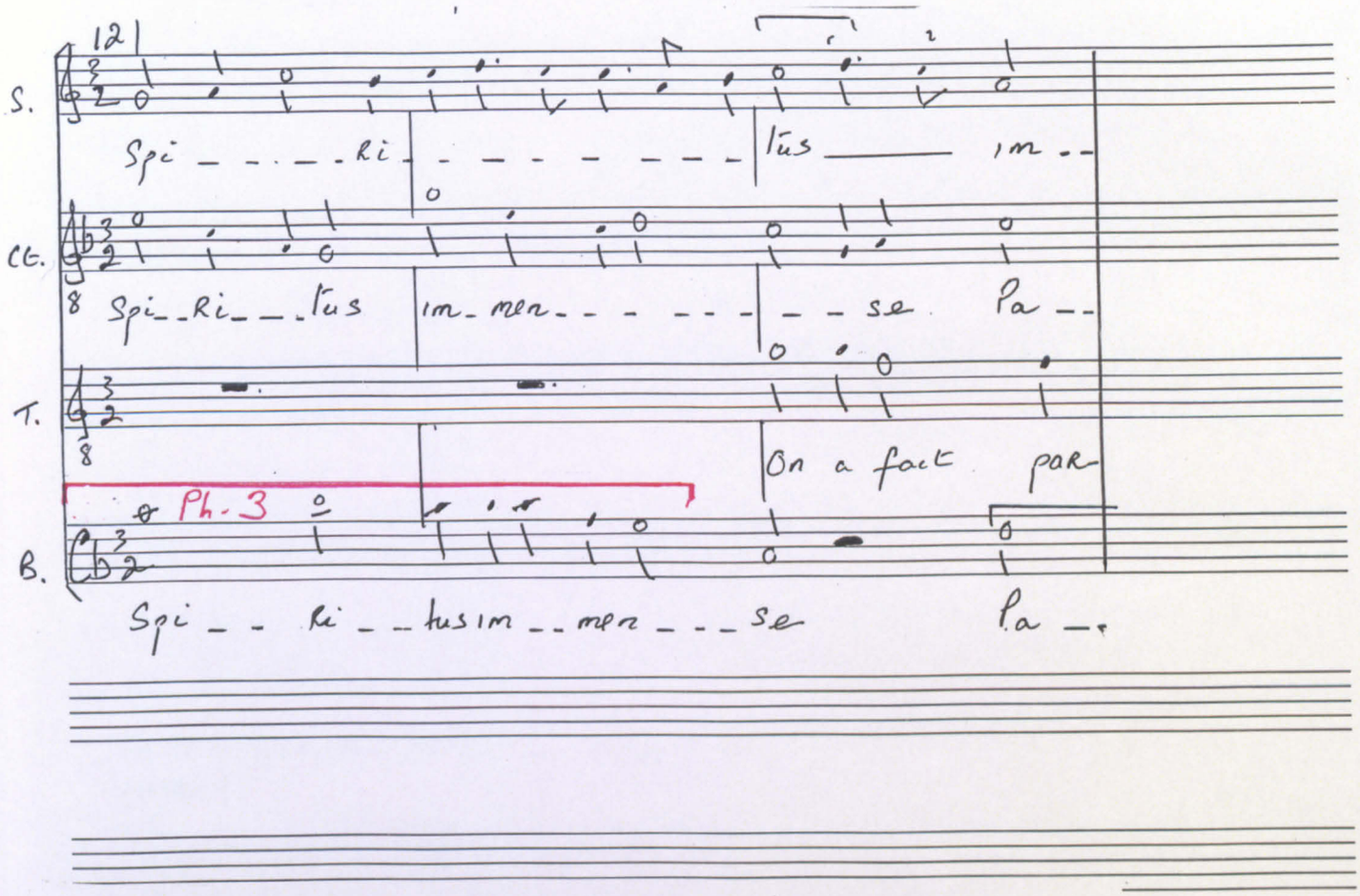
Ex. 88 [d] Anonymous IV, Sanctus head motive



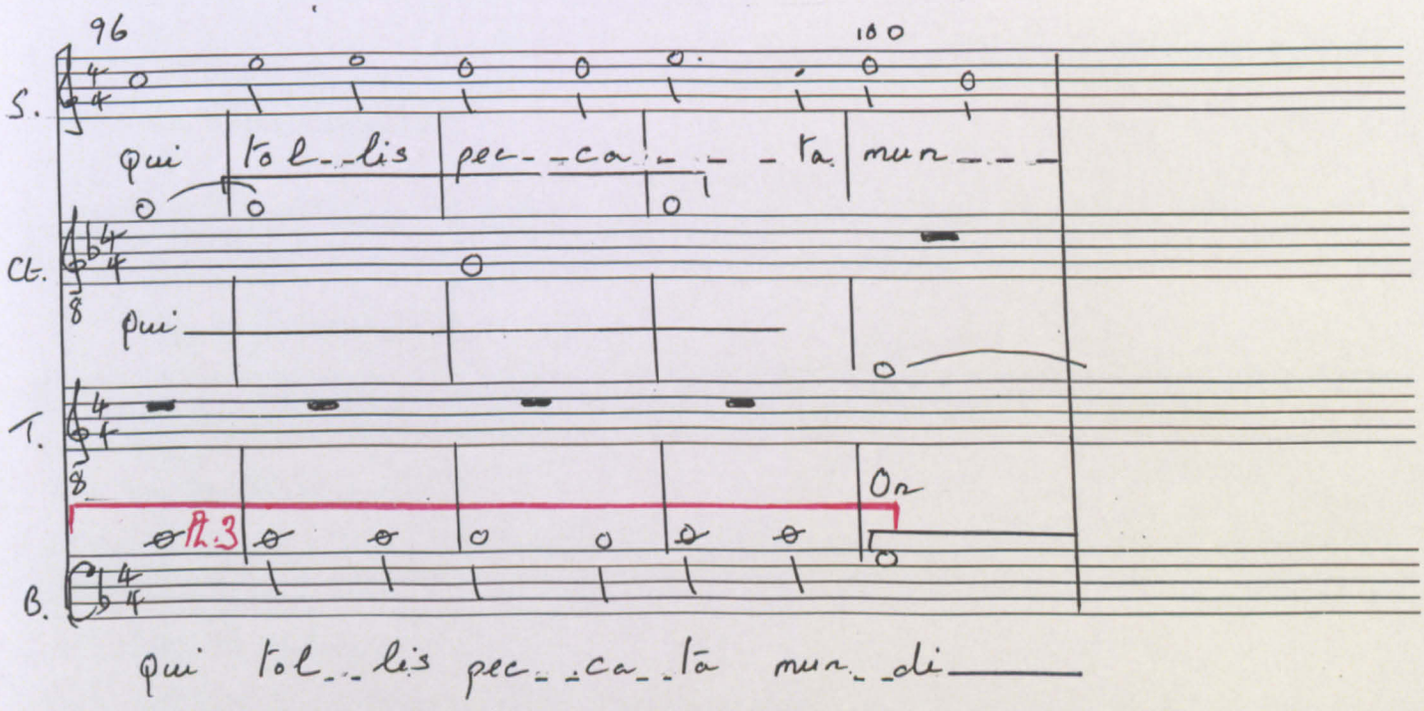
Ex. 88 [e] Anonymous IV, Agnus head motive



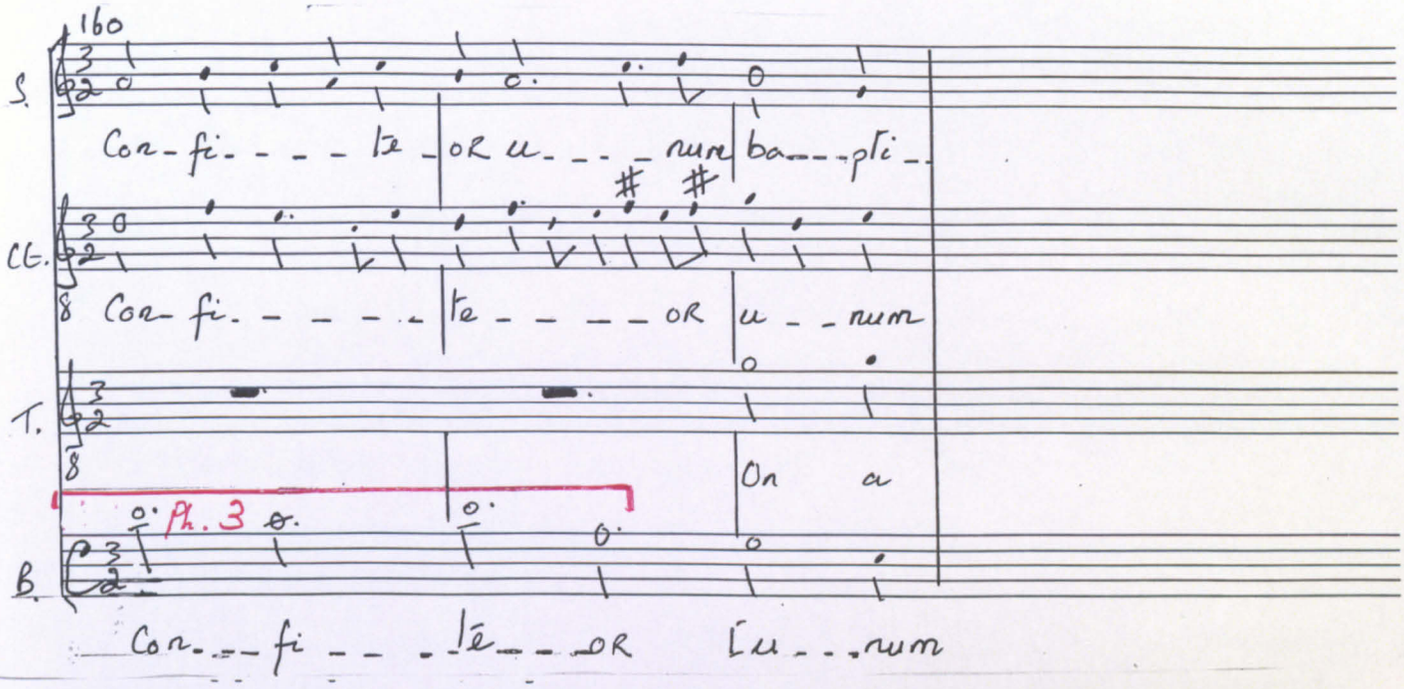
Ex. 89 [a] Anonymous IV, *Kyrie* II head motive



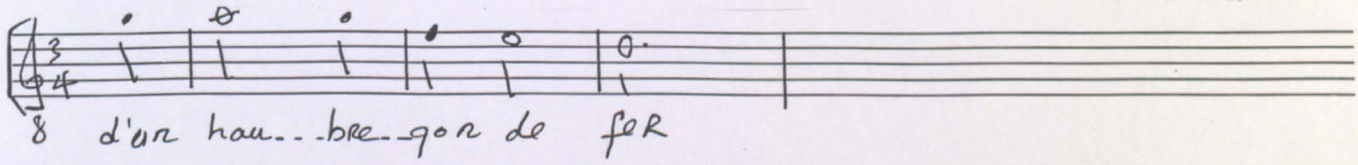
Ex. 89 [b] Anonymous IV, *Qui tollis* head motive



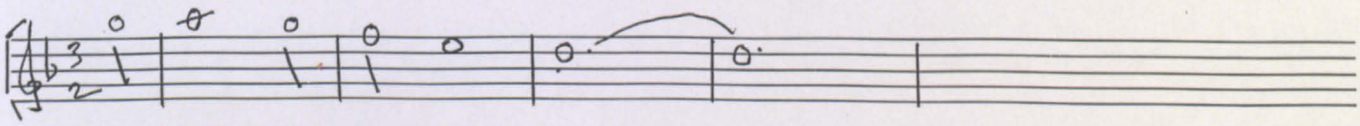
Ex. 89 [c] Anonymous IV, *Confiteor* head motive



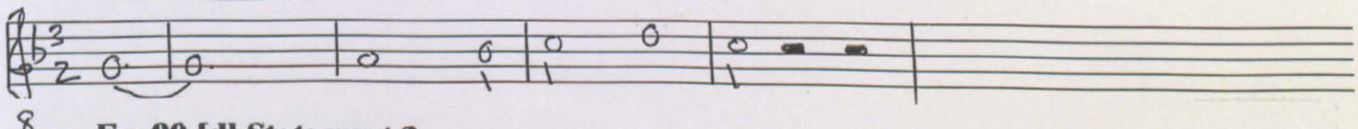
Ex. 90 [a] Anonymous V, portion of song chosen for its cantus-firmus material



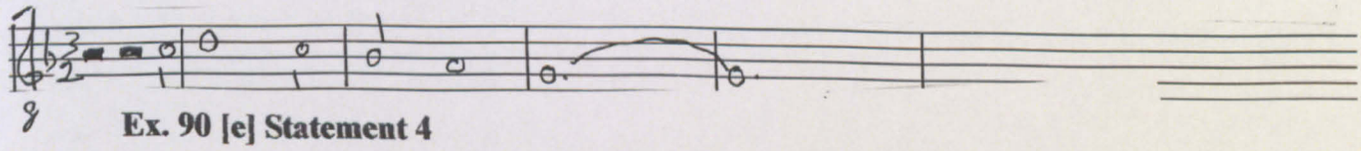
Ex. 90 [b] Statement 1



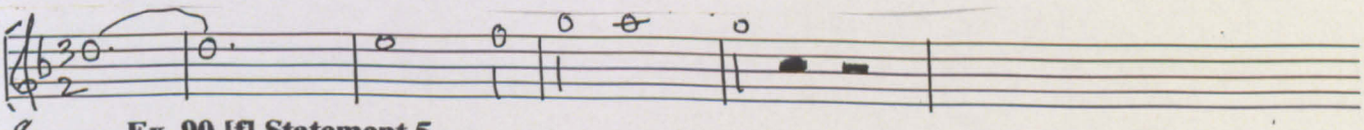
Ex. 90 [c] Statement 2



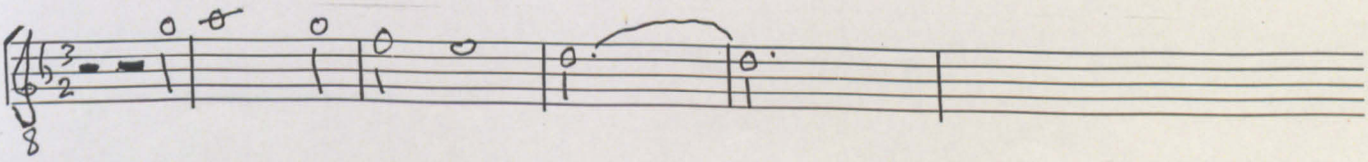
Ex. 90 [d] Statement 3



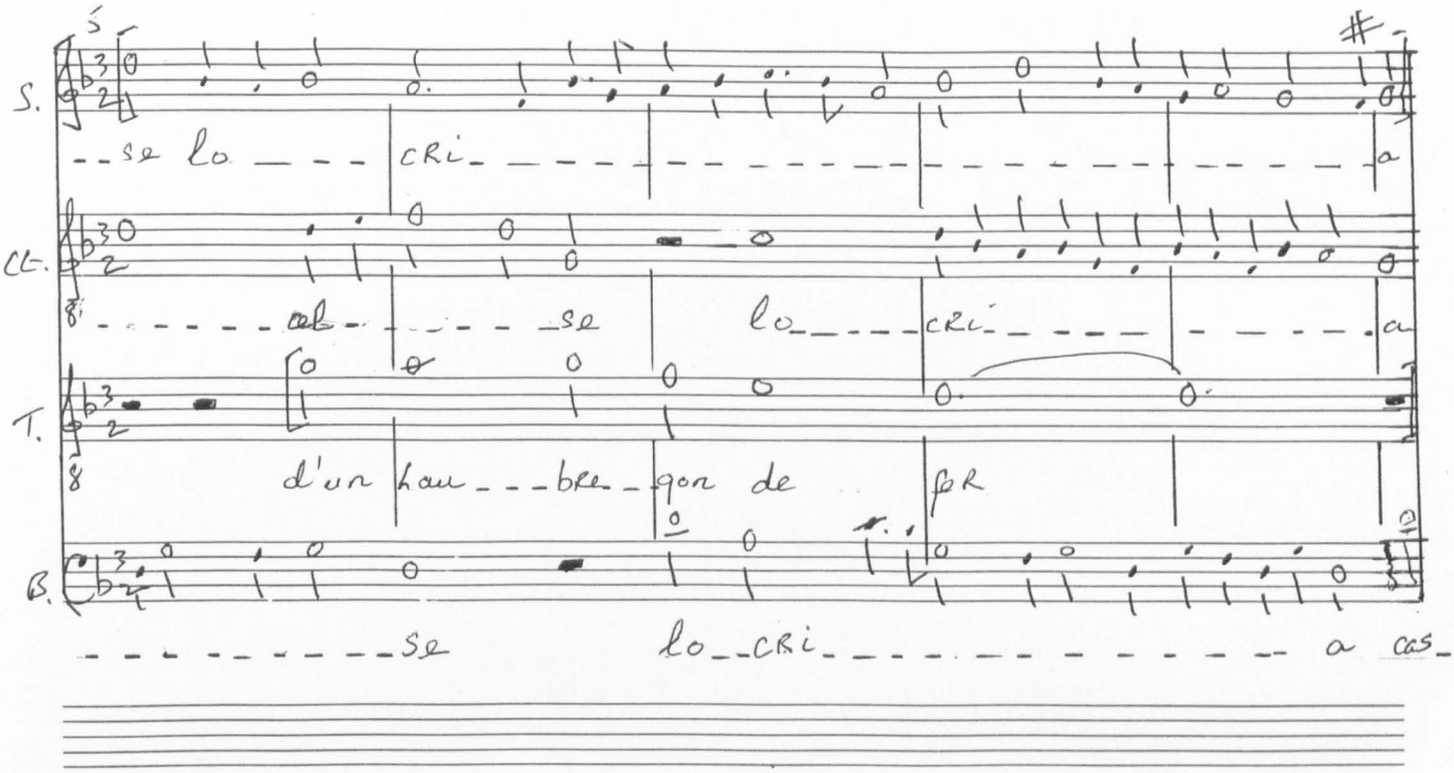
Ex. 90 [e] Statement 4



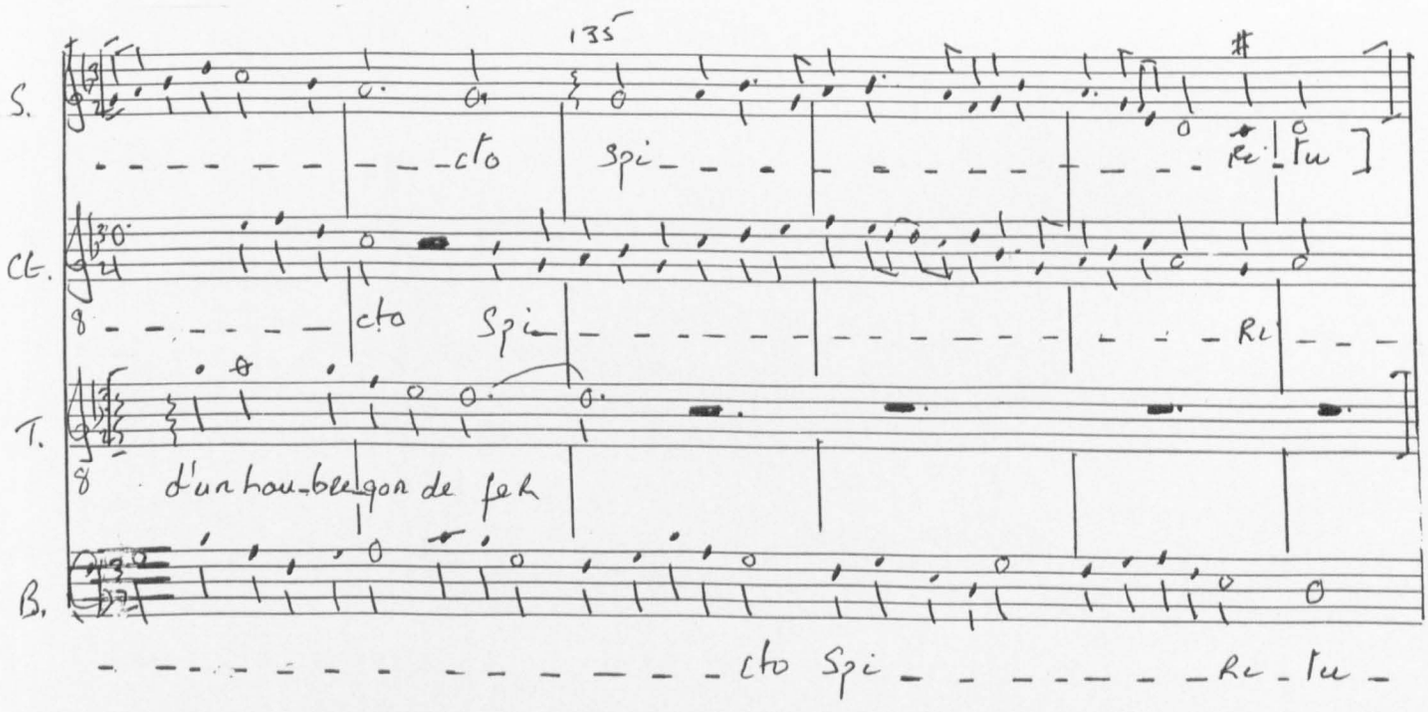
Ex. 90 [f] Statement 5



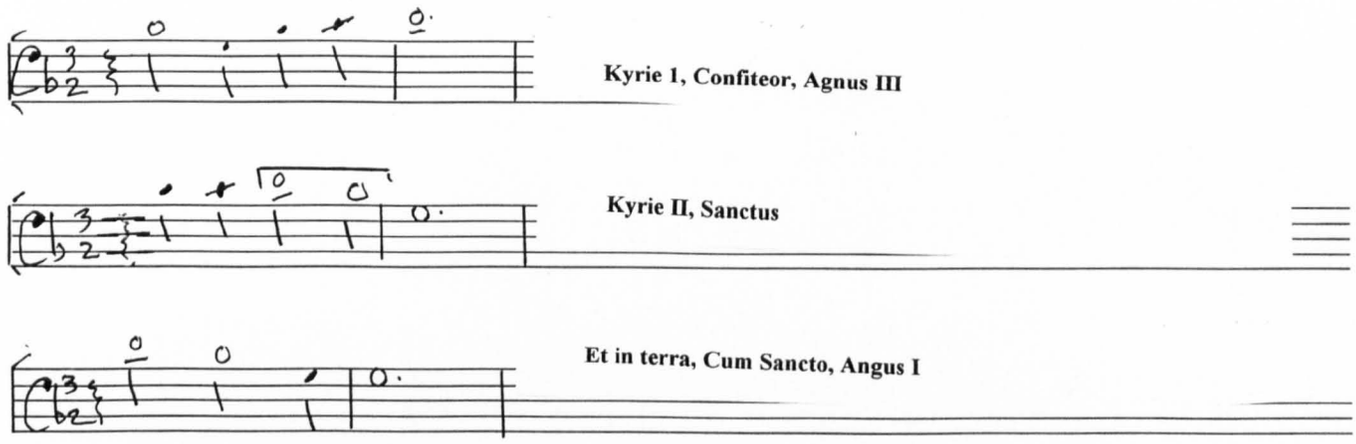
Ex. 91 [a] Anonymous V, *Kyrie* I



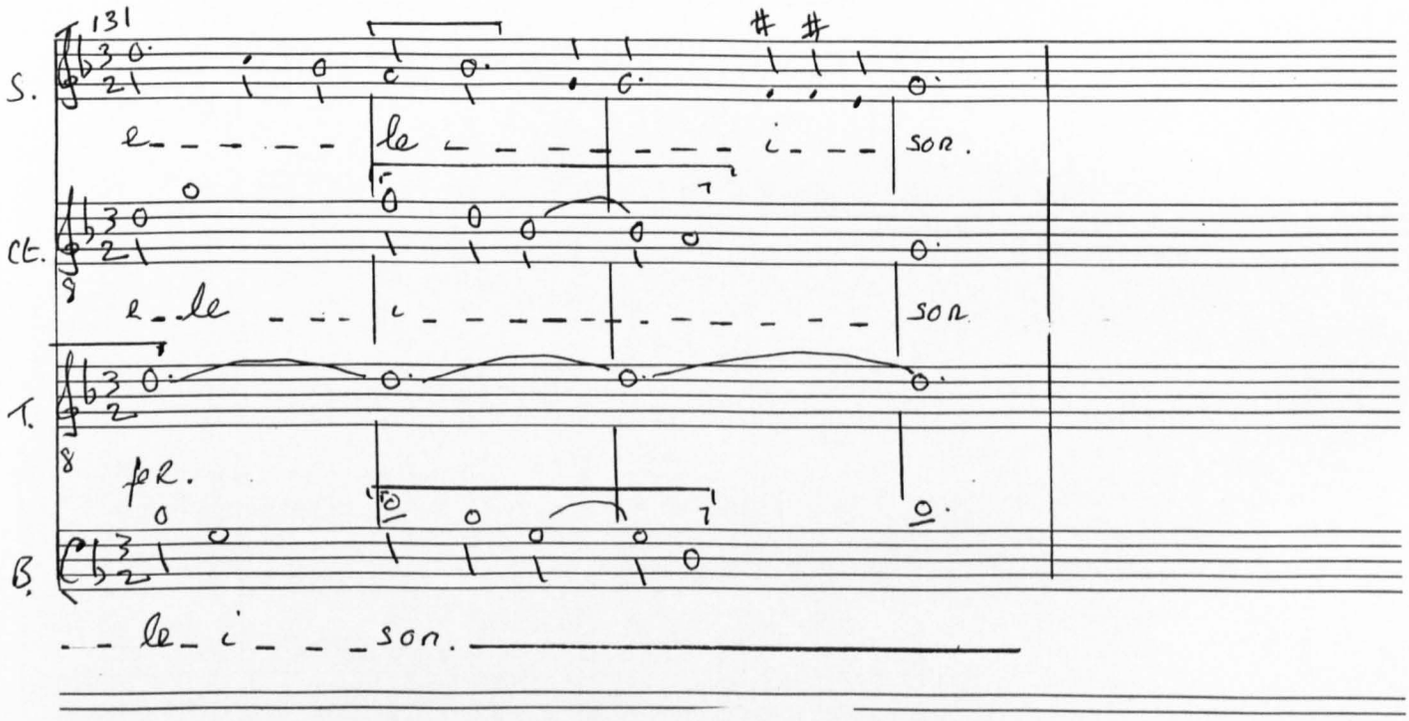
Ex. 91 [b] Anonymous V, *Cum Sancto*



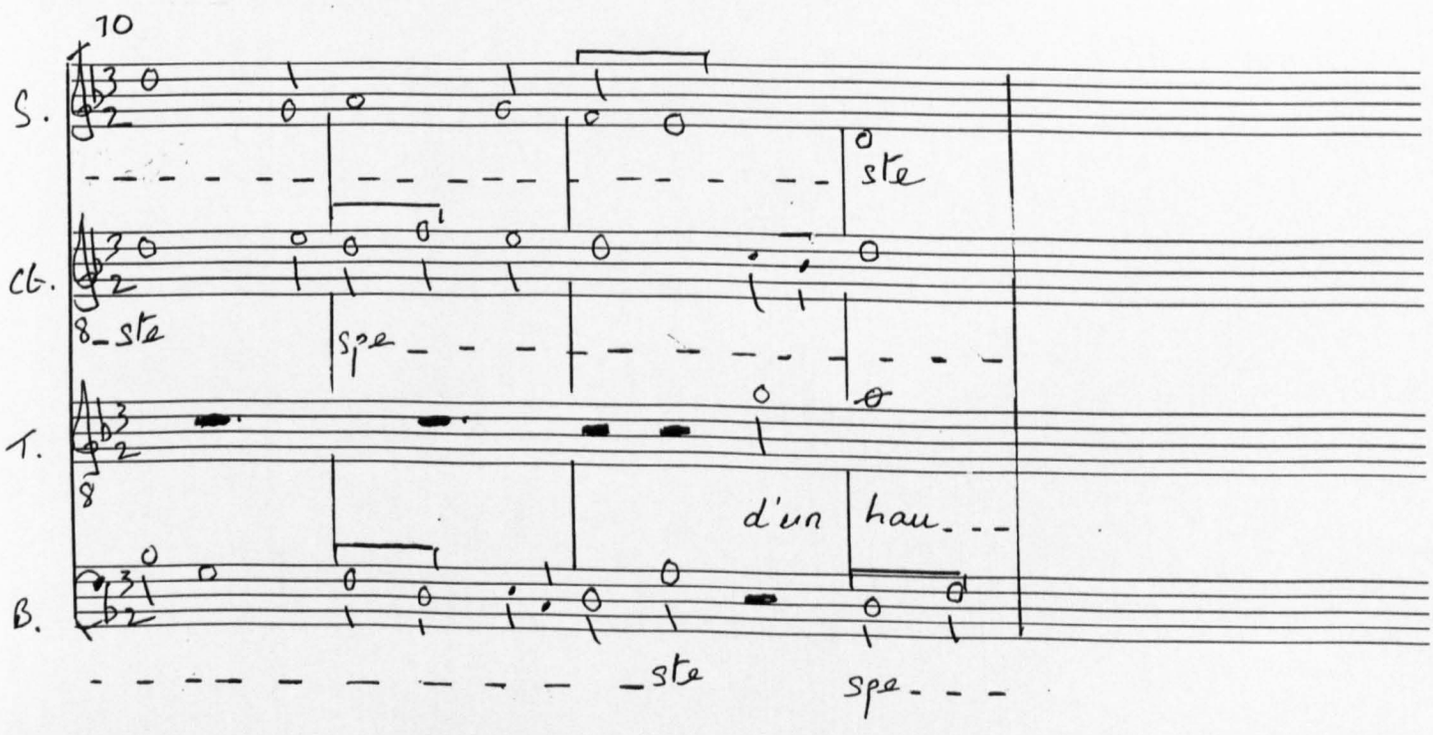
Ex. 92 Anonymous V, bassus cadential extensions



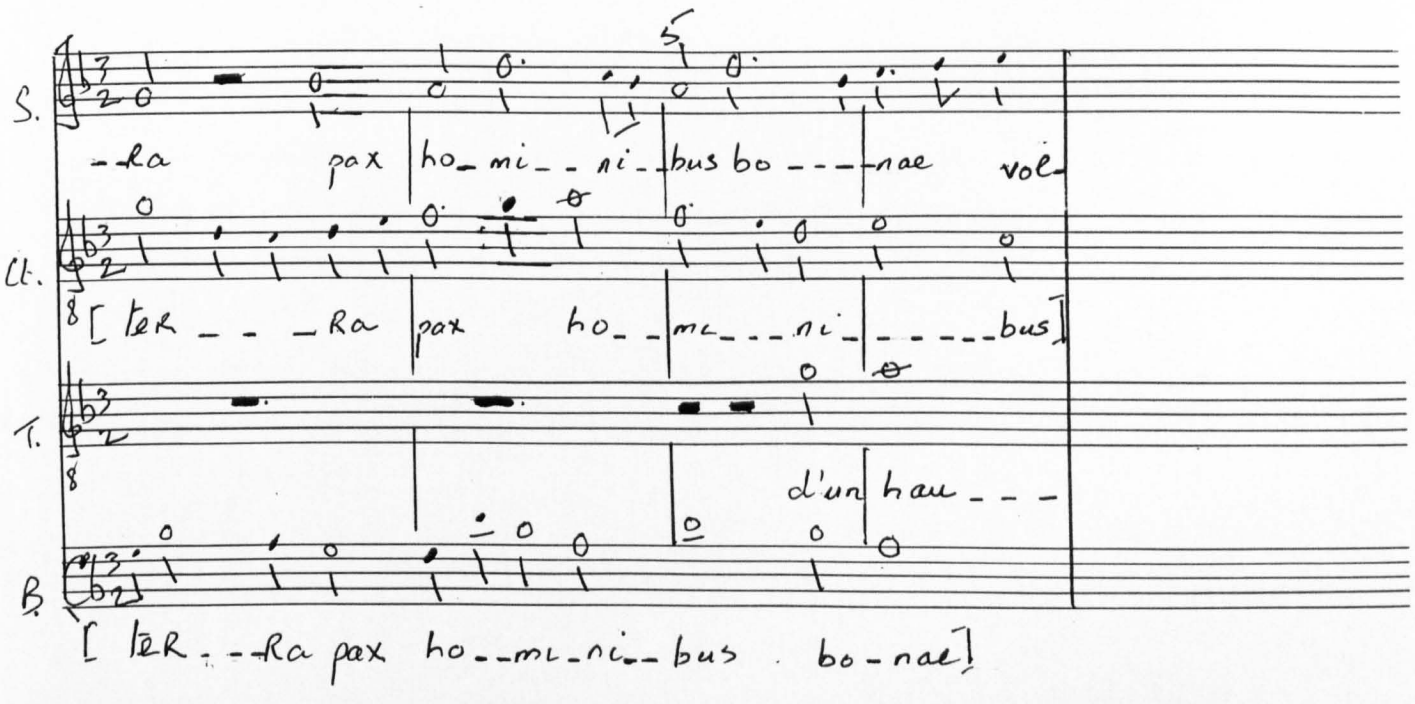
Ex. 93 Anonymous V, *Christe*



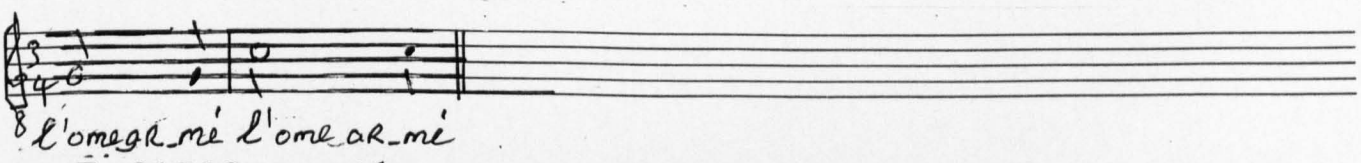
Ex. 94 Anonymous V, *Christe*



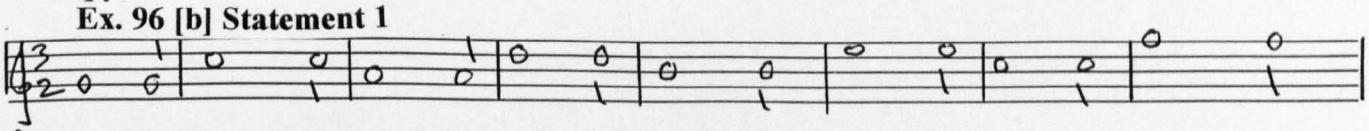
Ex. 95 Anonymous V, *Et in terra*



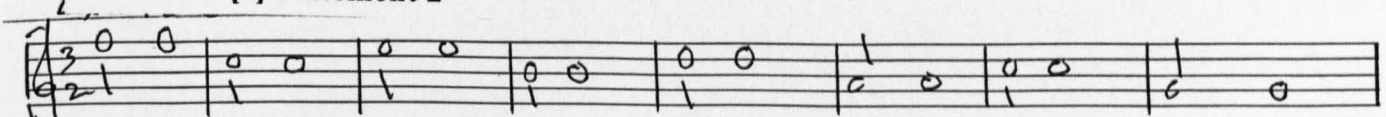
Ex. 96 [a] Anonymous I, portion of song chosen for its cantus-firmus material



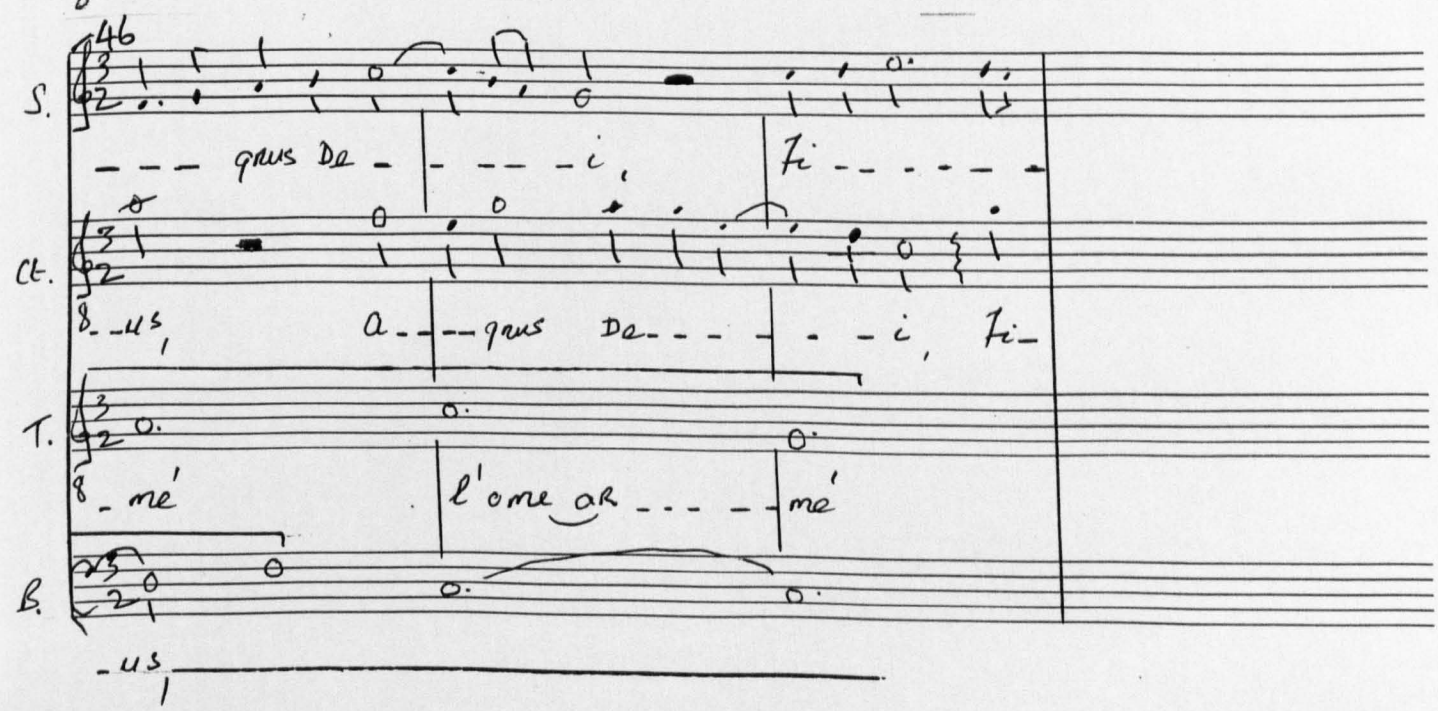
Ex. 96 [b] Statement 1



Ex. 96 [c] Statement 2



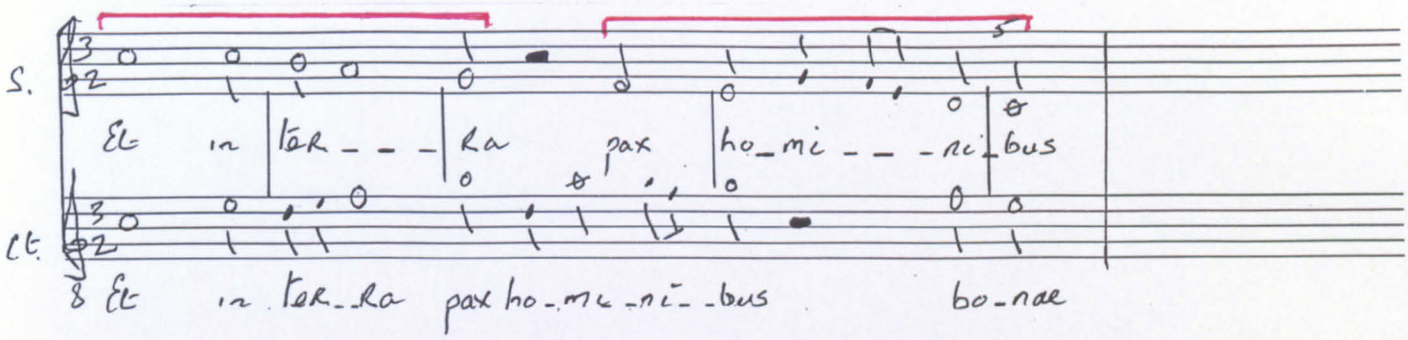
Ex. 97 Anonymous I, *Et in terra*



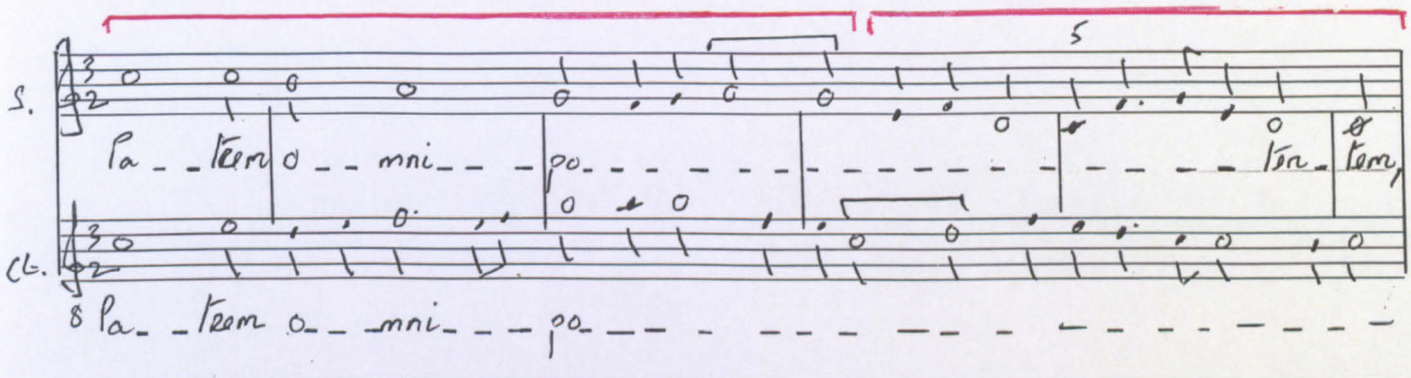
Ex. 98 Anonymous I, *Kyrie* II

Ex. 99 [a] Anonymous I, Kyrie head motive

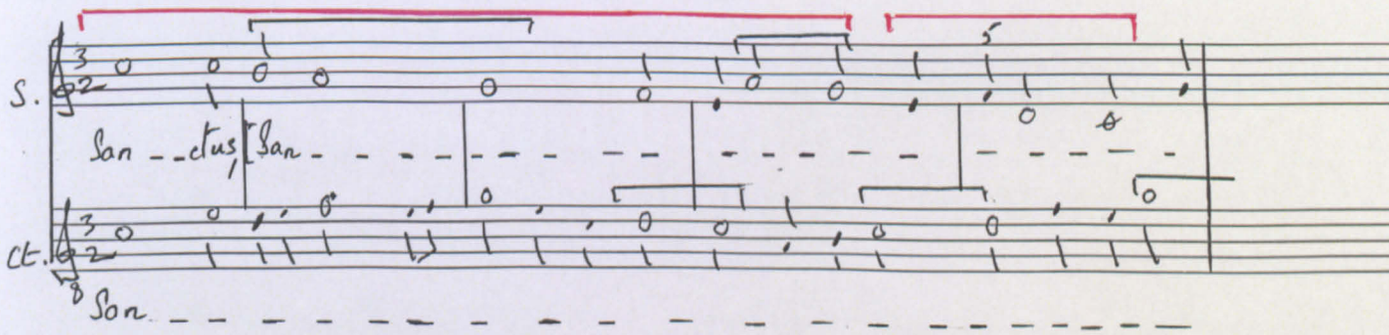
Ex. 99 [b] Anonymous I, Gloria head motive



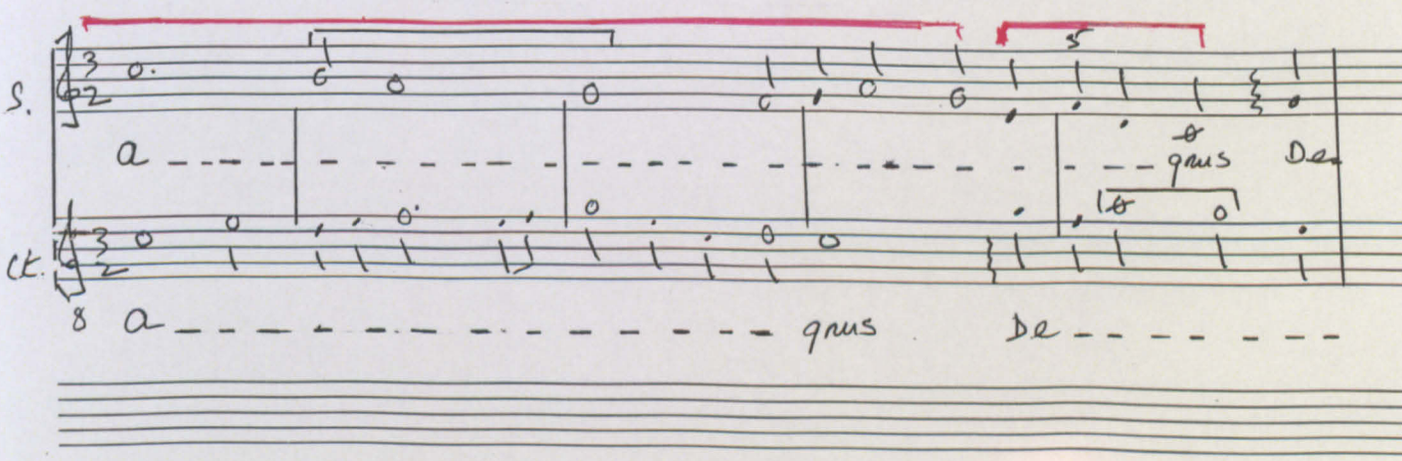
Ex. 99 [c] Anonymous I, Credo head motive



Ex. 99 [d] Anonymous I, Sanctus head motive



Ex. 99 [e] Anonymous I, Agnus head motive



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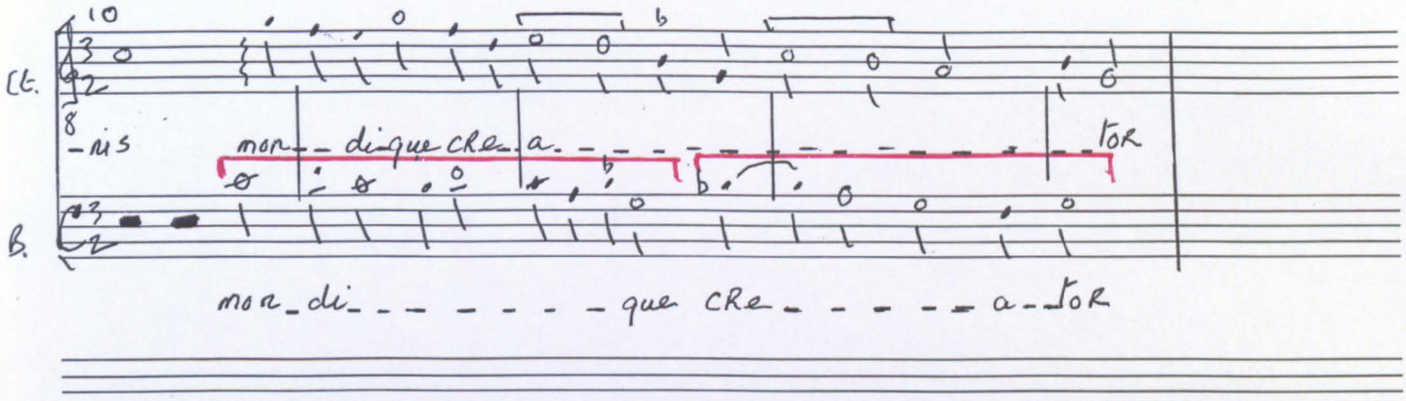
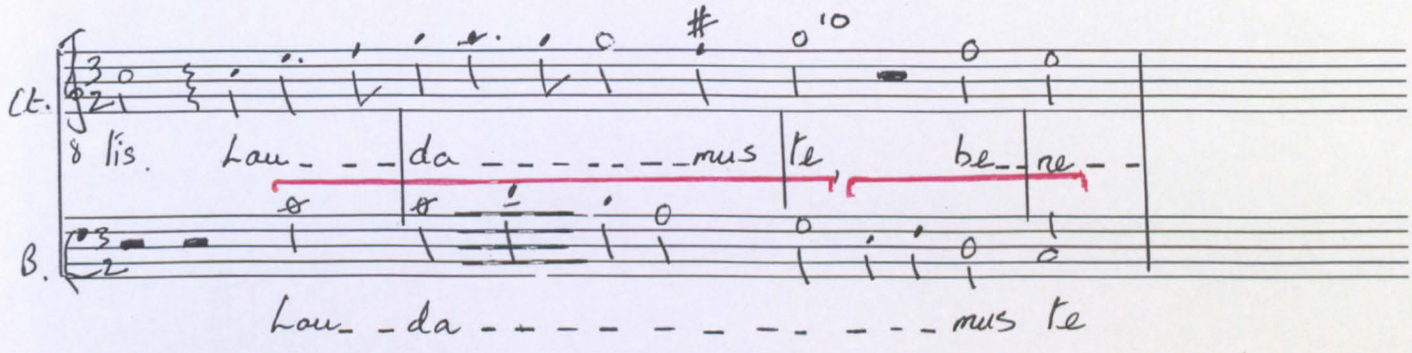
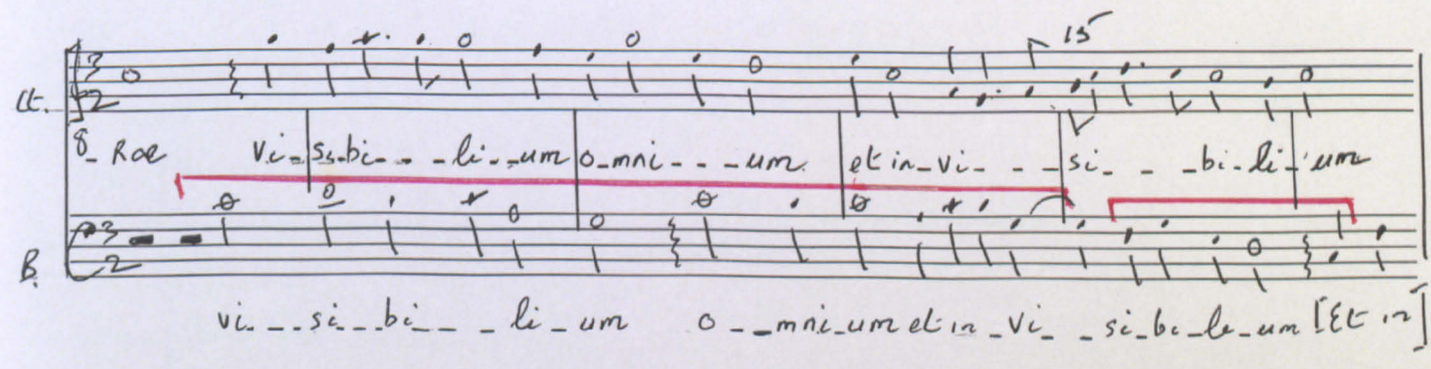
Ex. 100 [a] Anonymous I, Kyrie second head motive



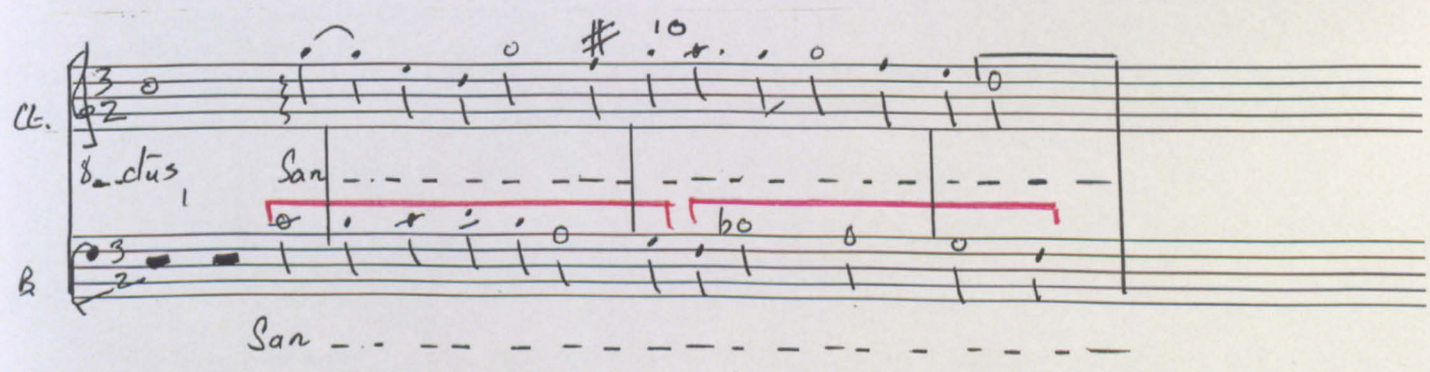
Ex. 100 [b] Anonymous I, Gloria second head motive



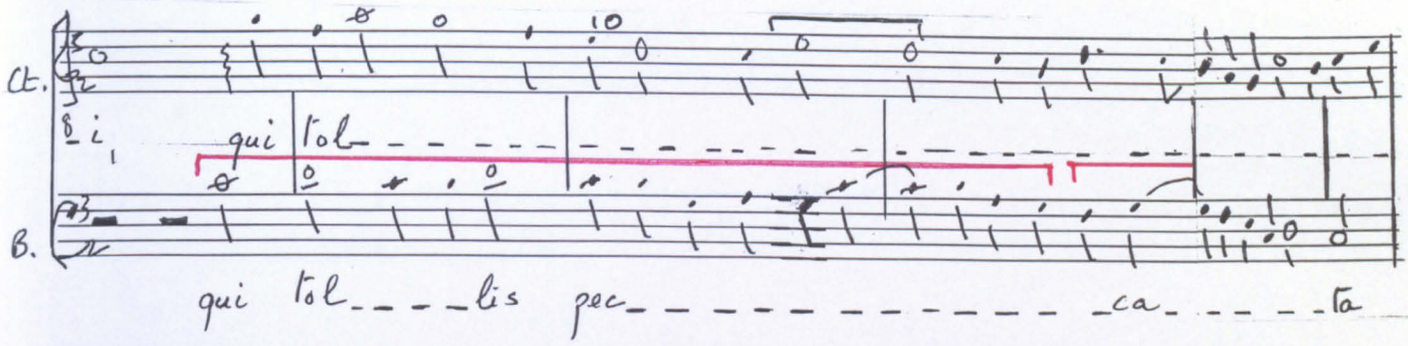
Ex. 100 [c] Anonymous I, Credo second head motive



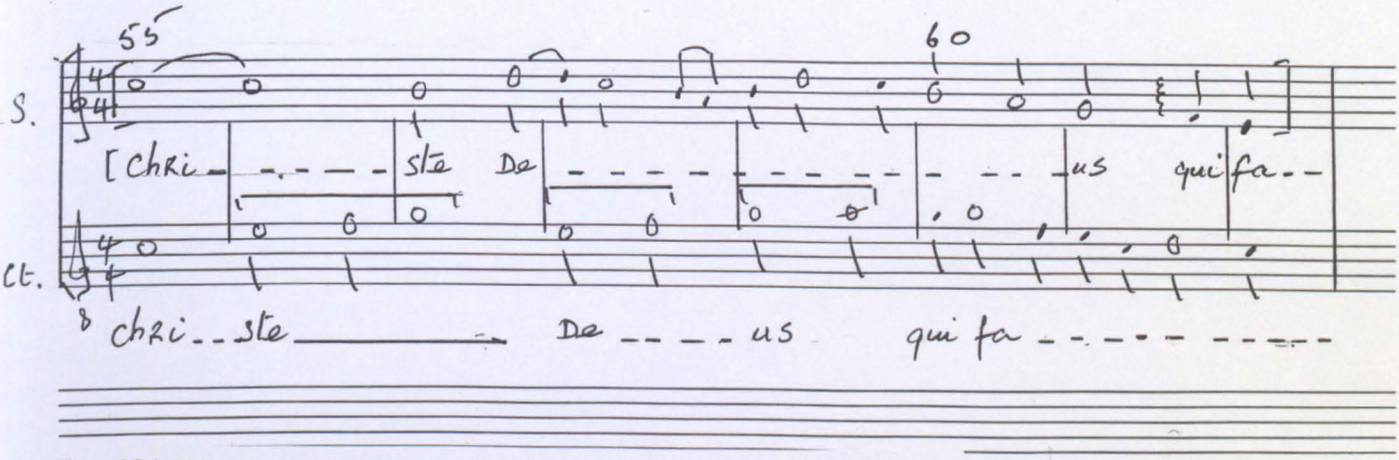
Ex, 100 [d] Anonymous I, Sanctus second head motive



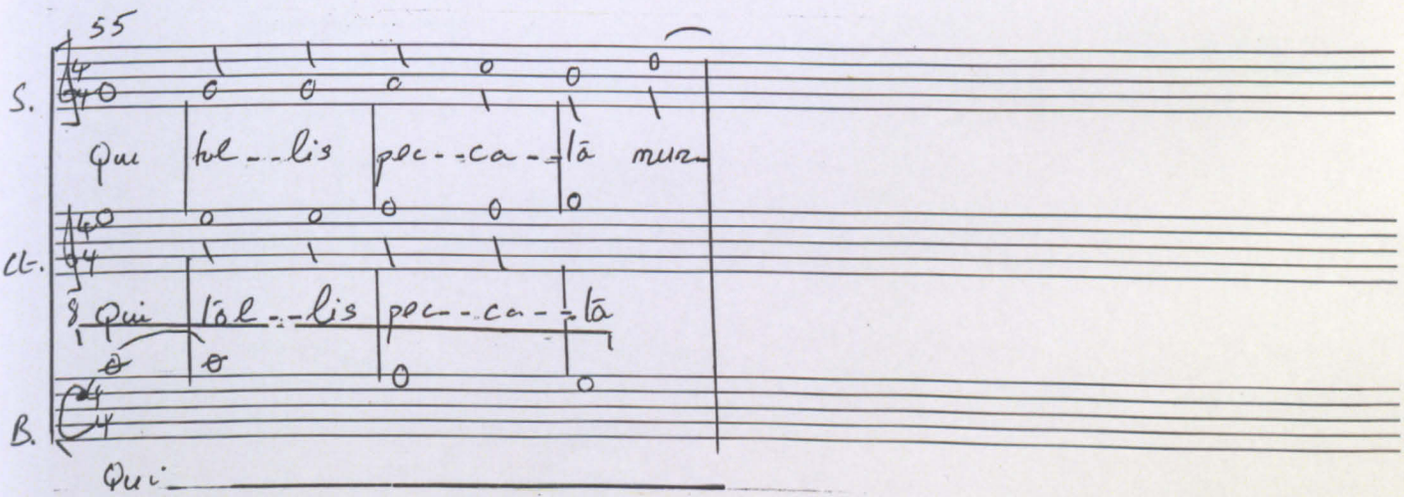
Ex. 100 [e] Anonymous I, *Agnus* I second head motive



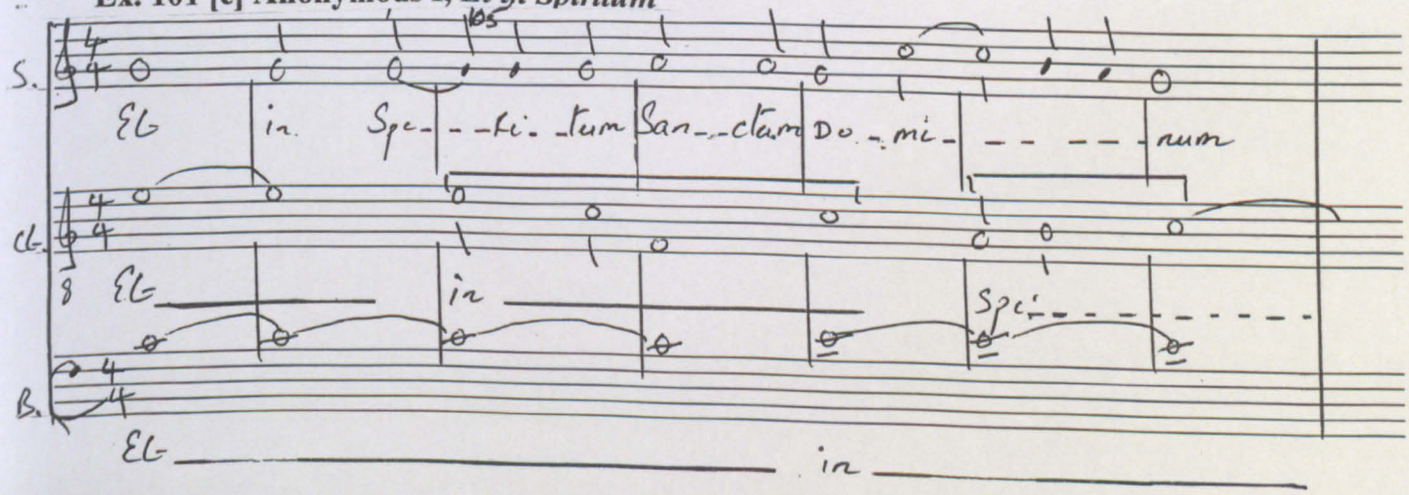
Ex. 101 [a] Anonymous I, *Christe*



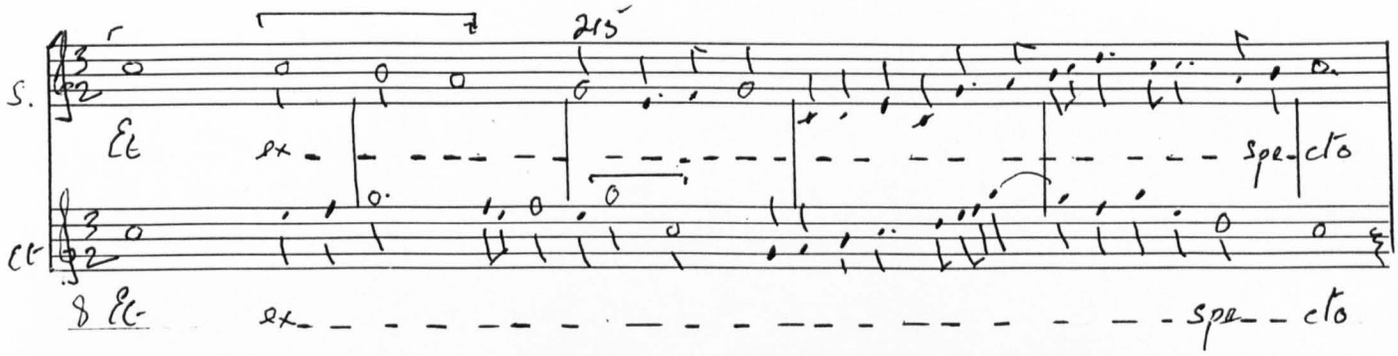
Ex. 101 [b] Anonymous I, *Qui tollis*



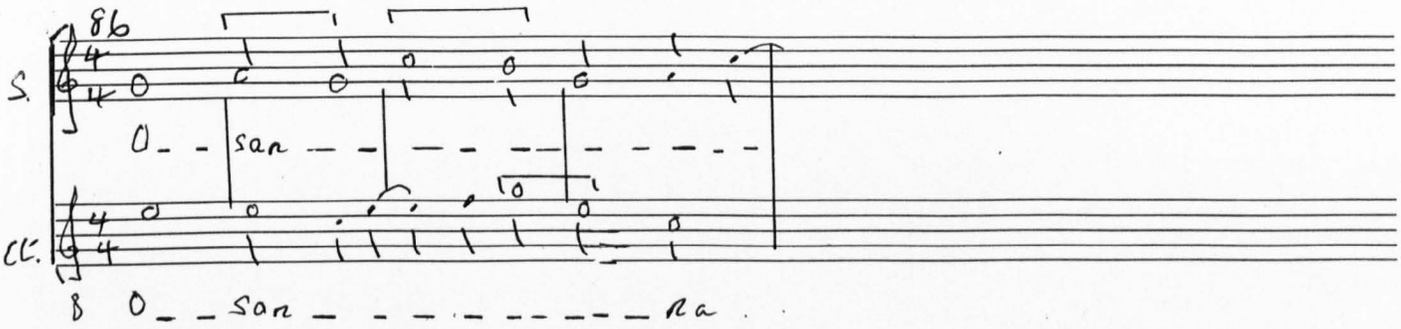
Ex. 101 [c] Anonymous I, *Et in Spiritum*



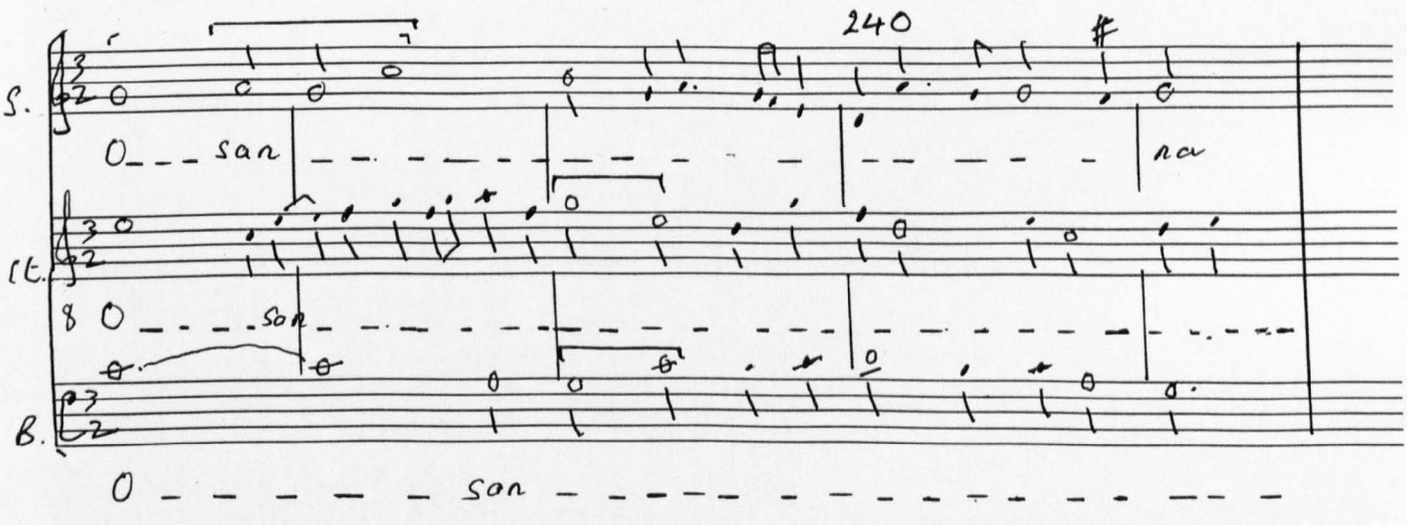
Ex. 101 [d] Anonymous I, *Et exspecto*



Ex. 101 [e] Anonymous I, *Osanna* I



Ex. 101 [f] Anonymous I, *Osanna* II



Ex. 102 [a] Anonymous I, *Kyrie* II

Ex. 102 [b] Anonymous I, *Cum Sancto*

Ex. 102 [c] Anonymous I, *Agnus* III

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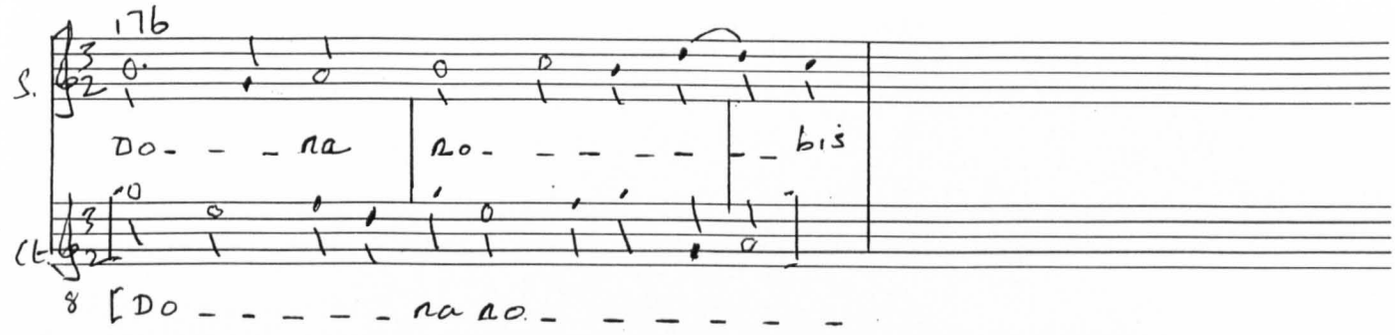
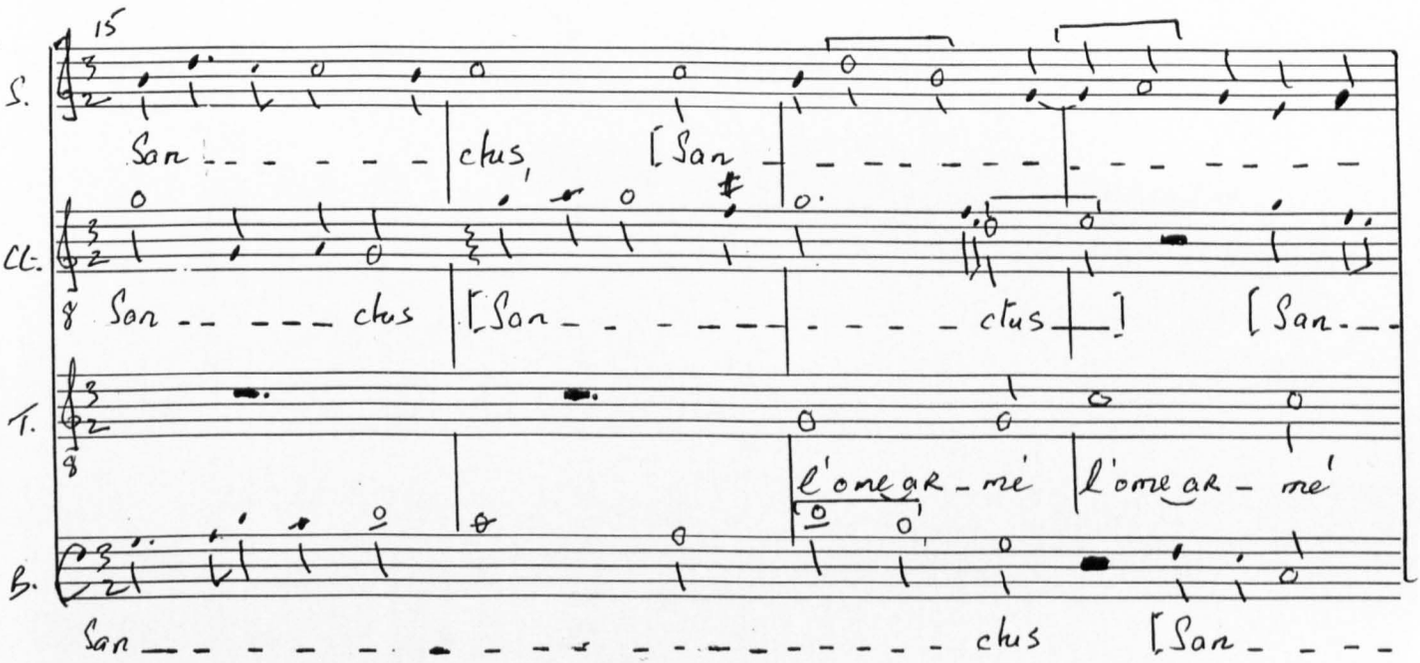
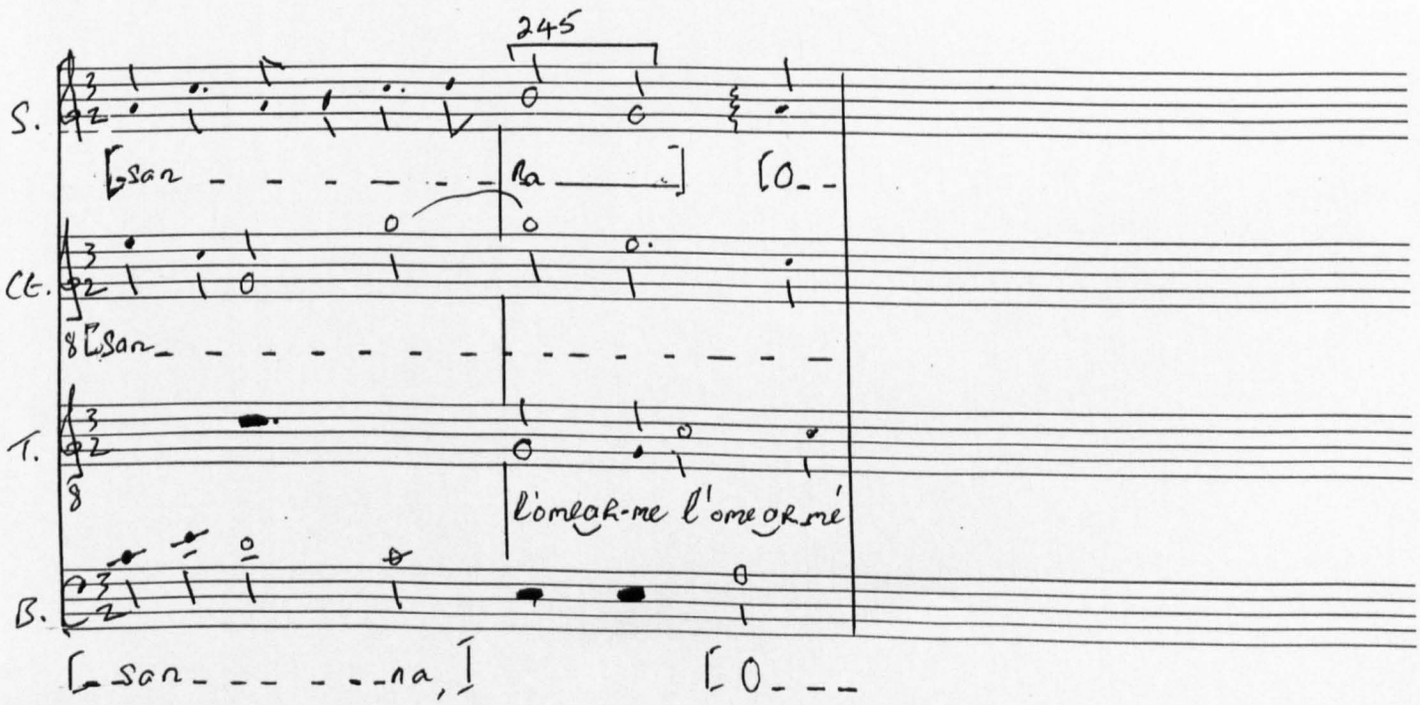
Ex. 102 [d] Anonymous I, *Dona nobis pacem*



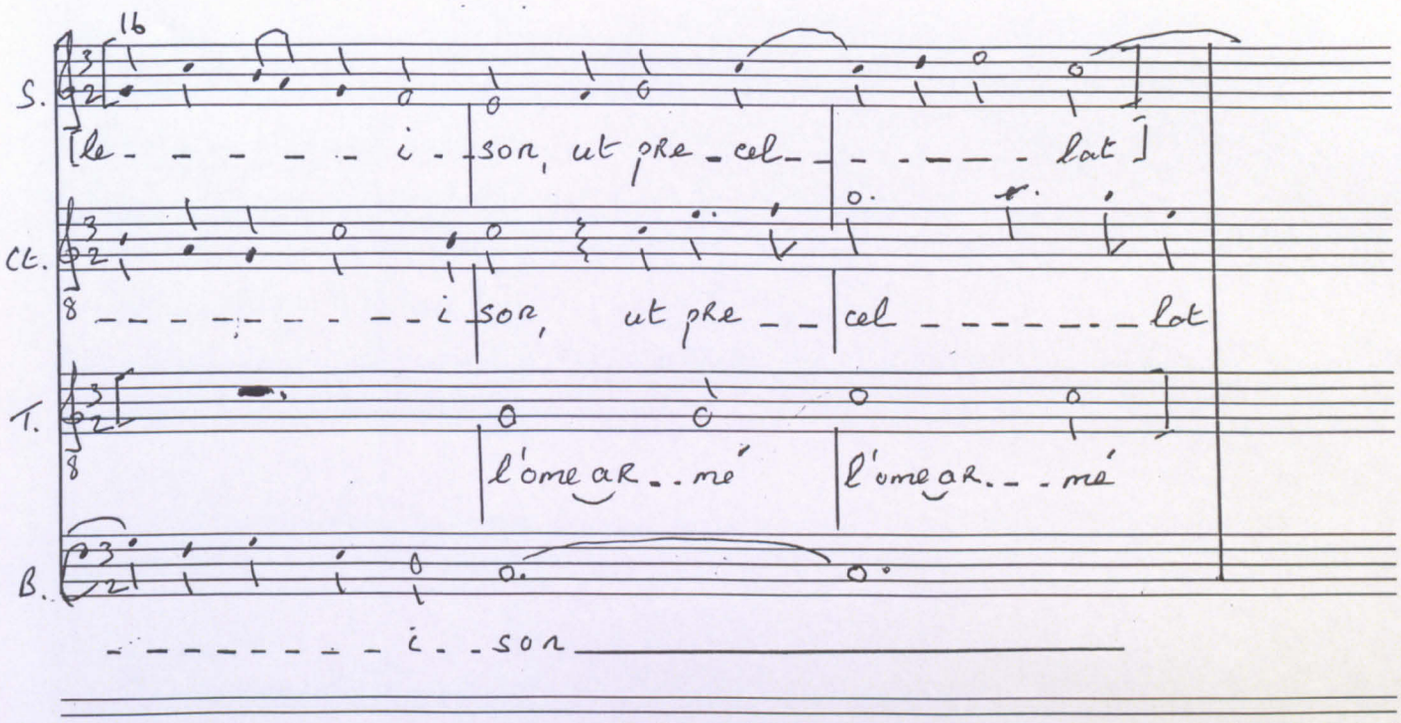
Ex. 103 Anonymous I, *Sanctus*



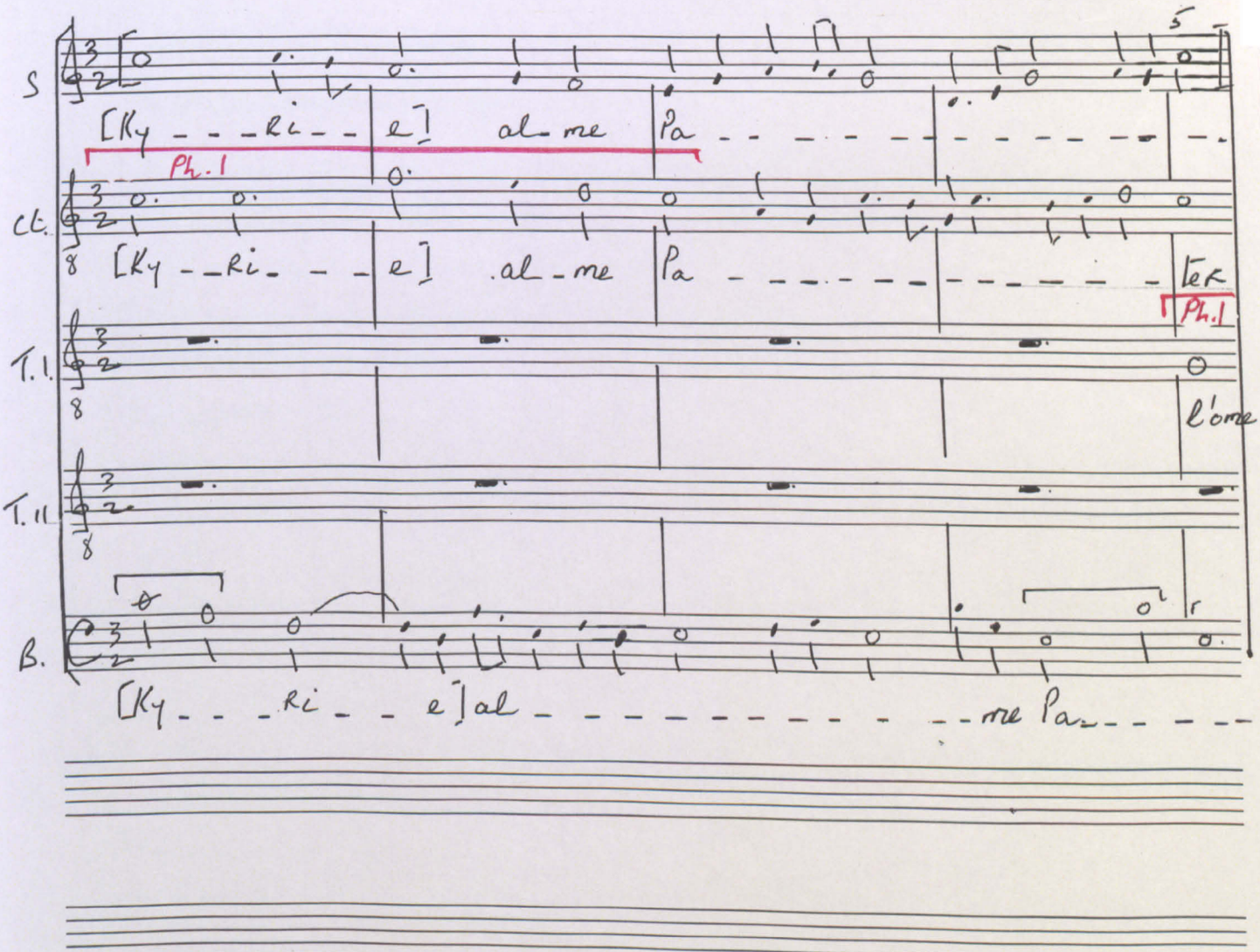
Ex. 104 Anonymous I, *Osanna* II

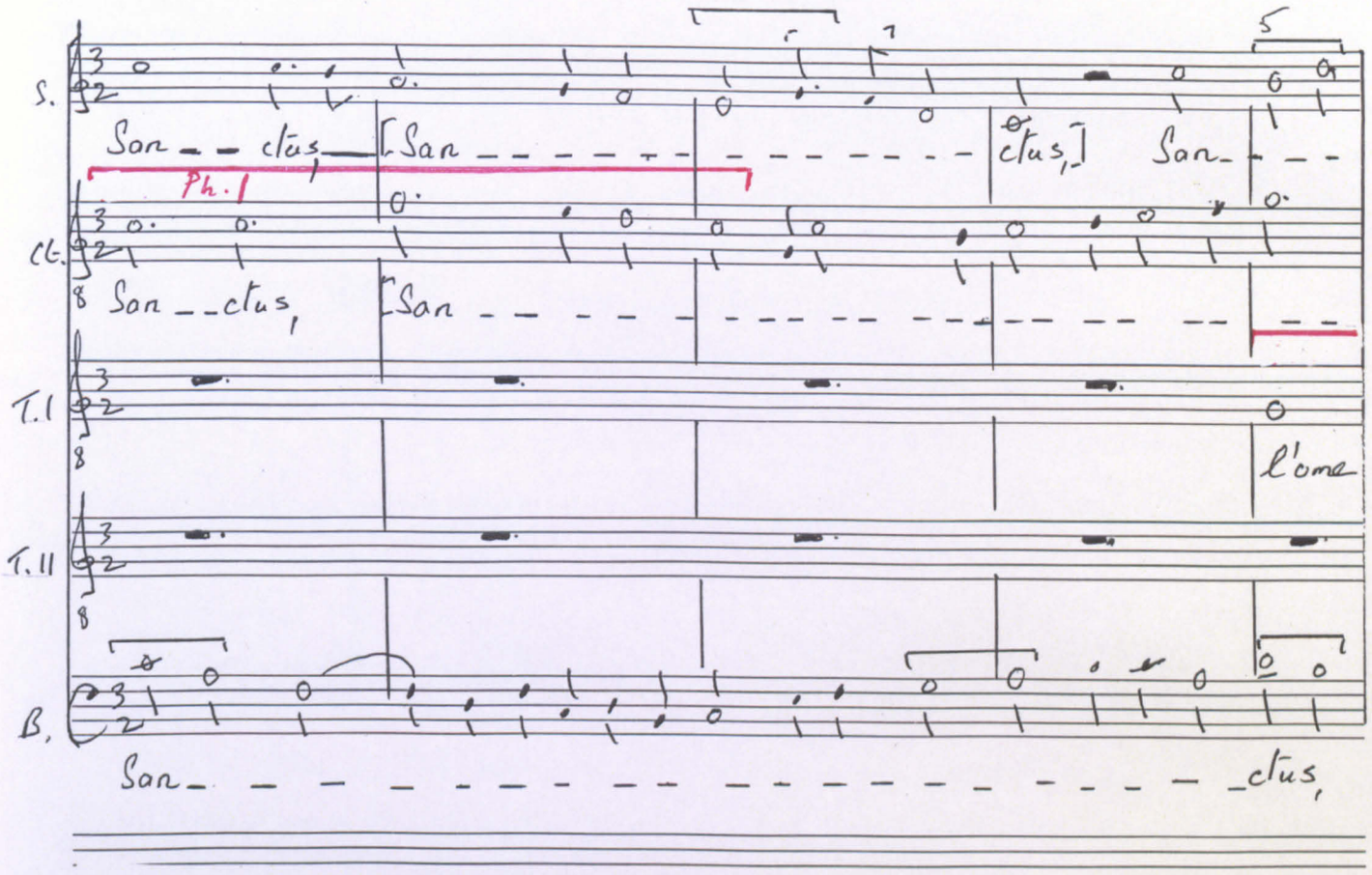


Ex. 105 Anonymous I, *Kyrie* I

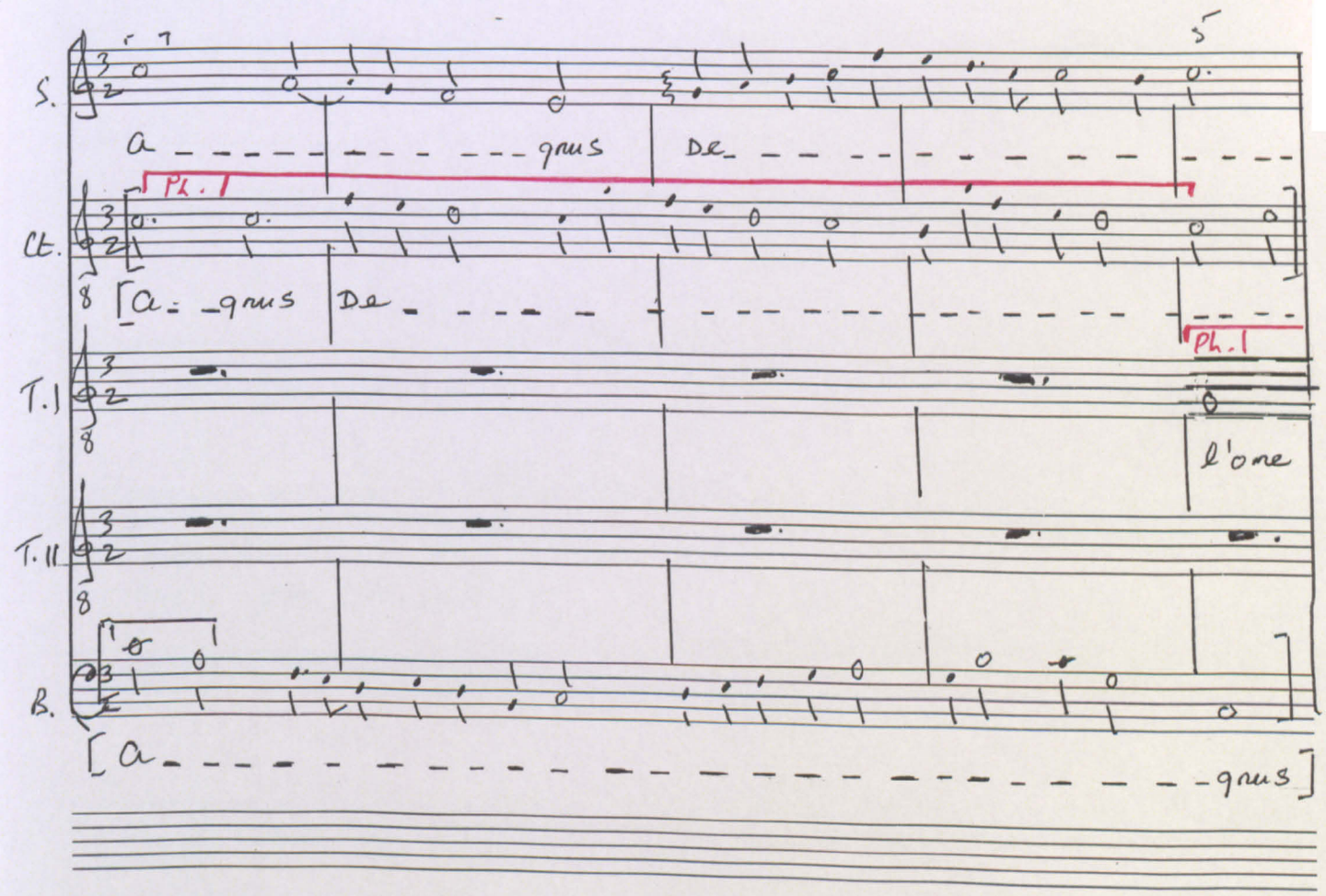


Ex. 106 [a] Anonymous VI, Kyrie head motive

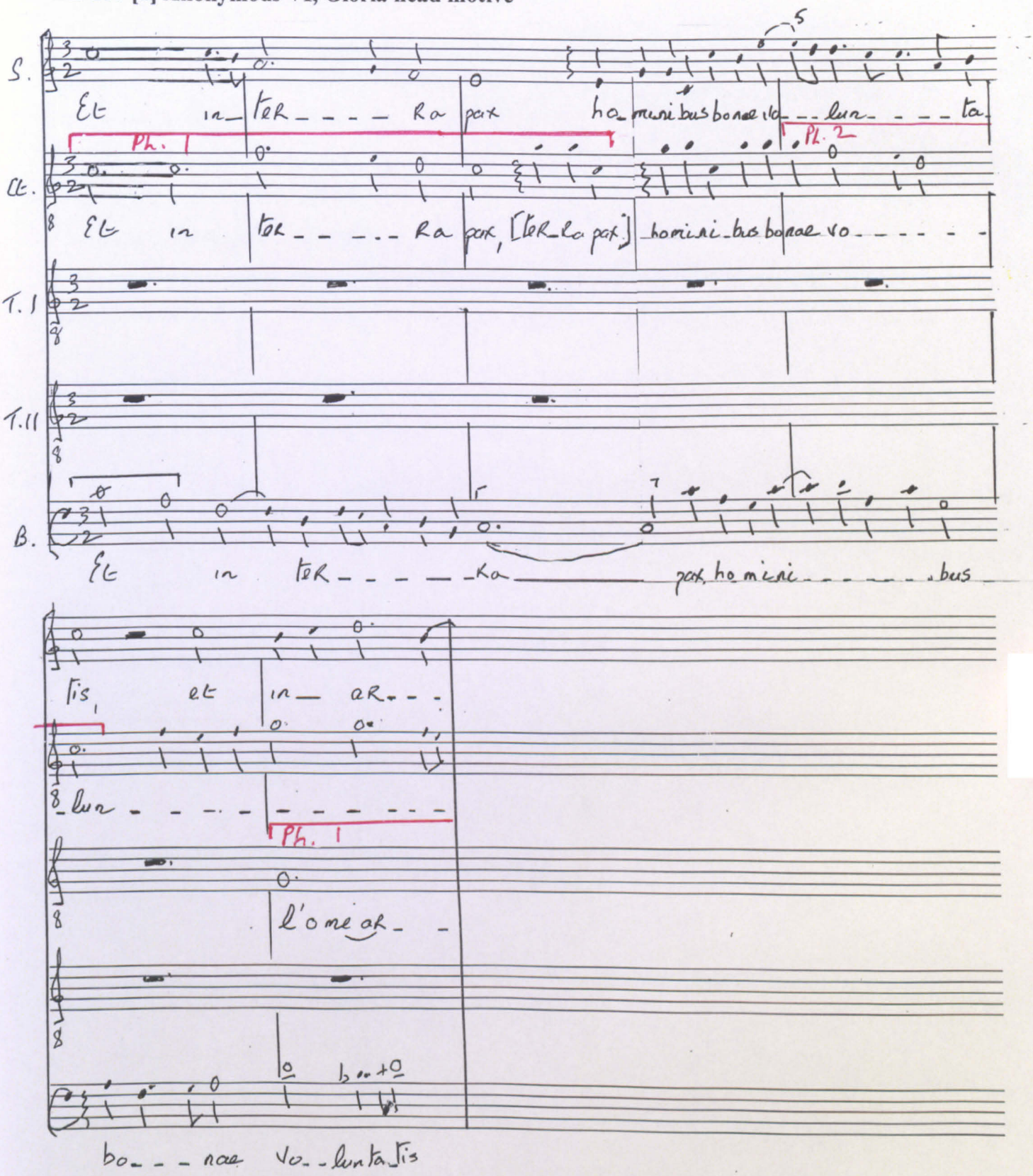




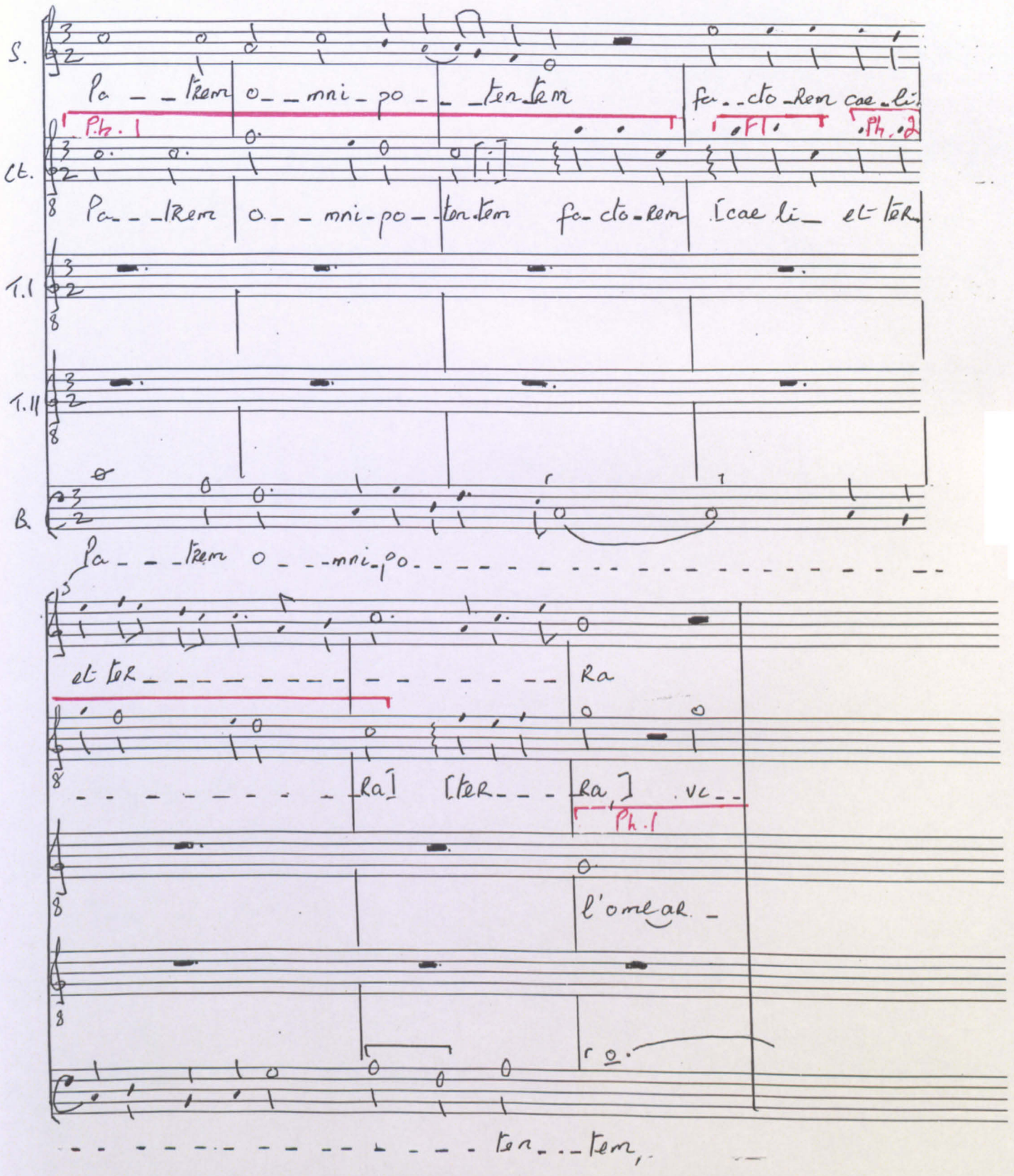
Ex. 106 [c] Anonymous VI, Agnus head motive



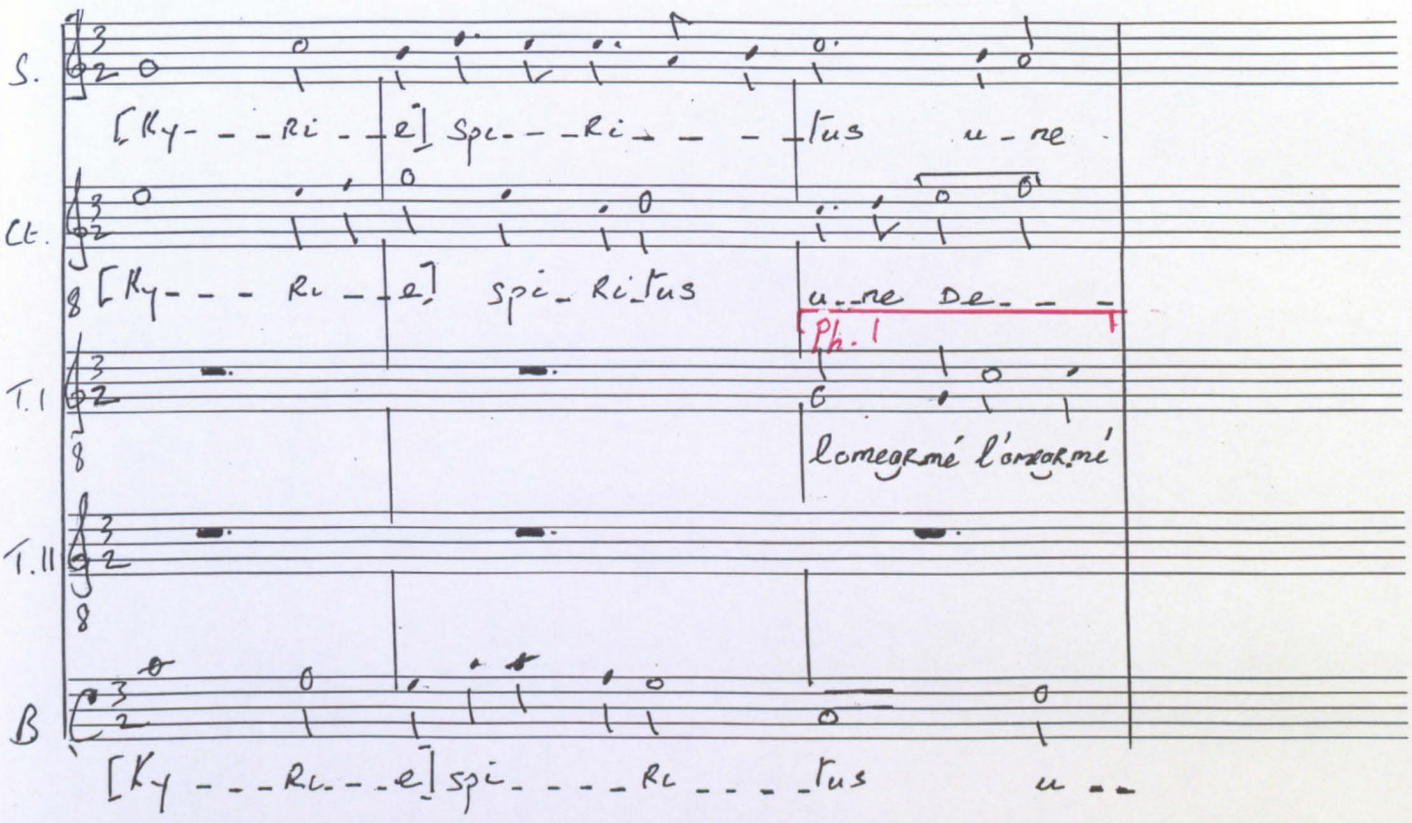
Ex. 107 [a] Anonymous VI, Gloria head motive



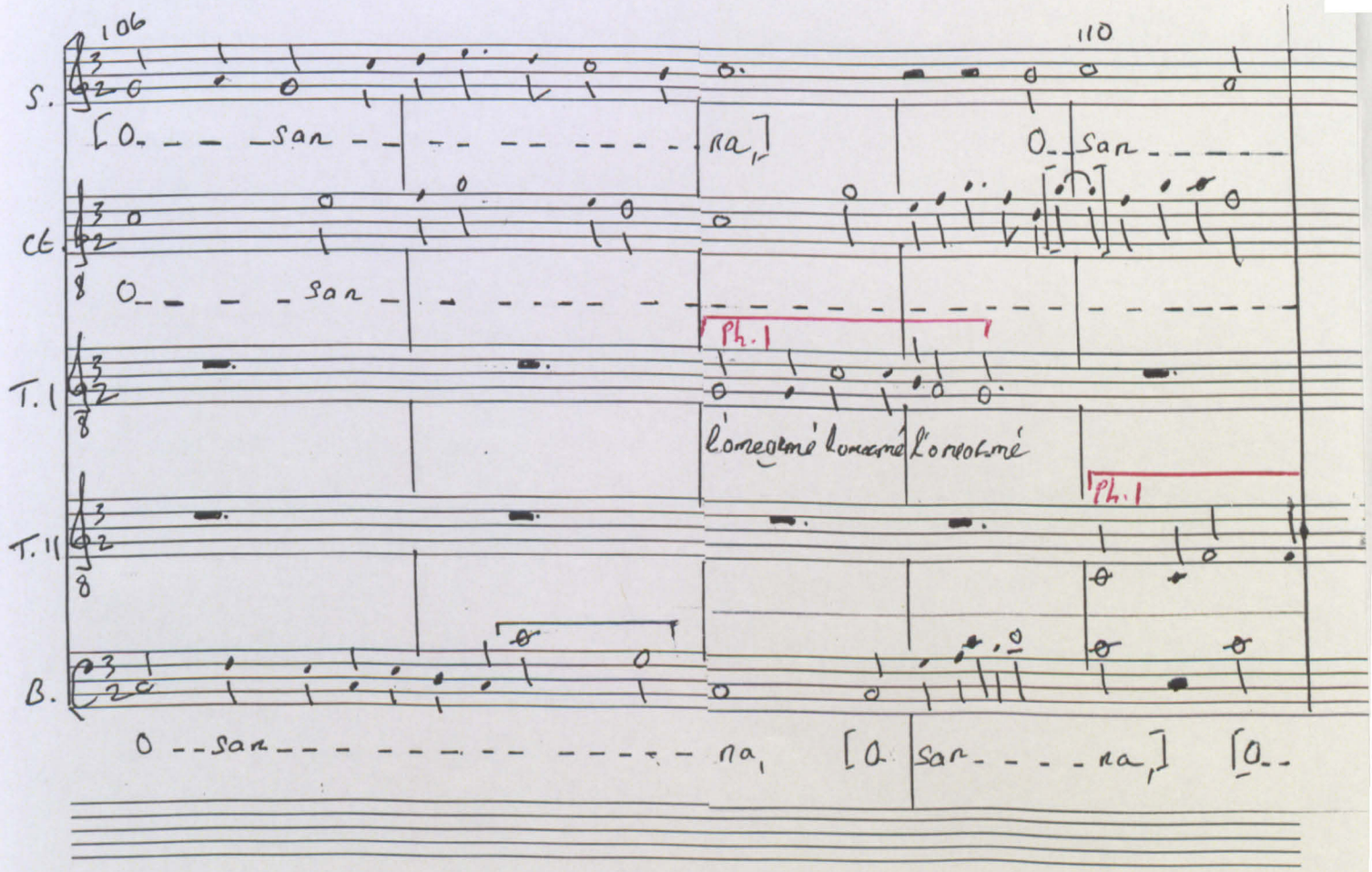
Ex. 107 [b] Anonymous VI, Credo head motive



Ex. 108 Anonymous VI, *Kyrie* II



Ex. 109 Anonymous VI, *Osanna*



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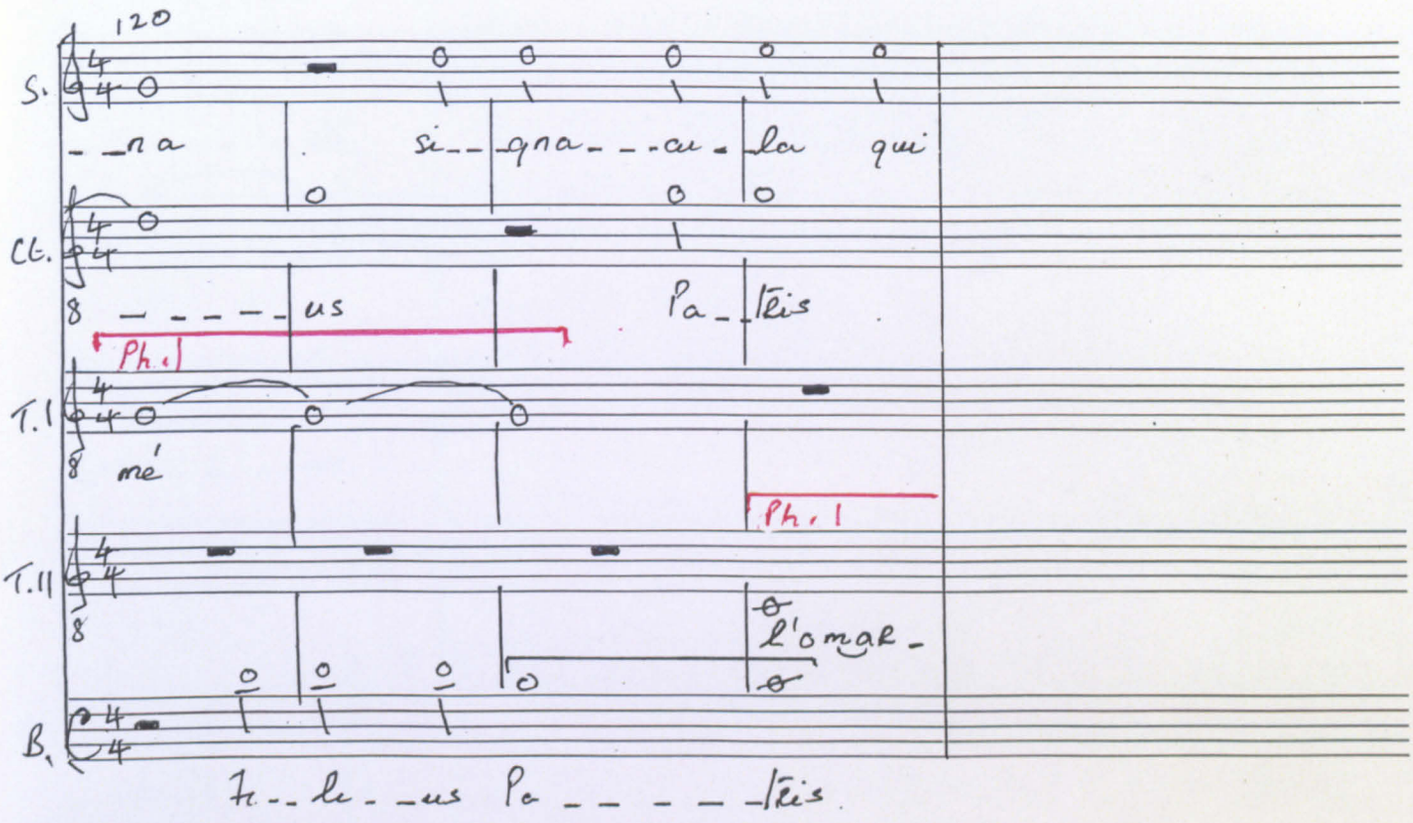
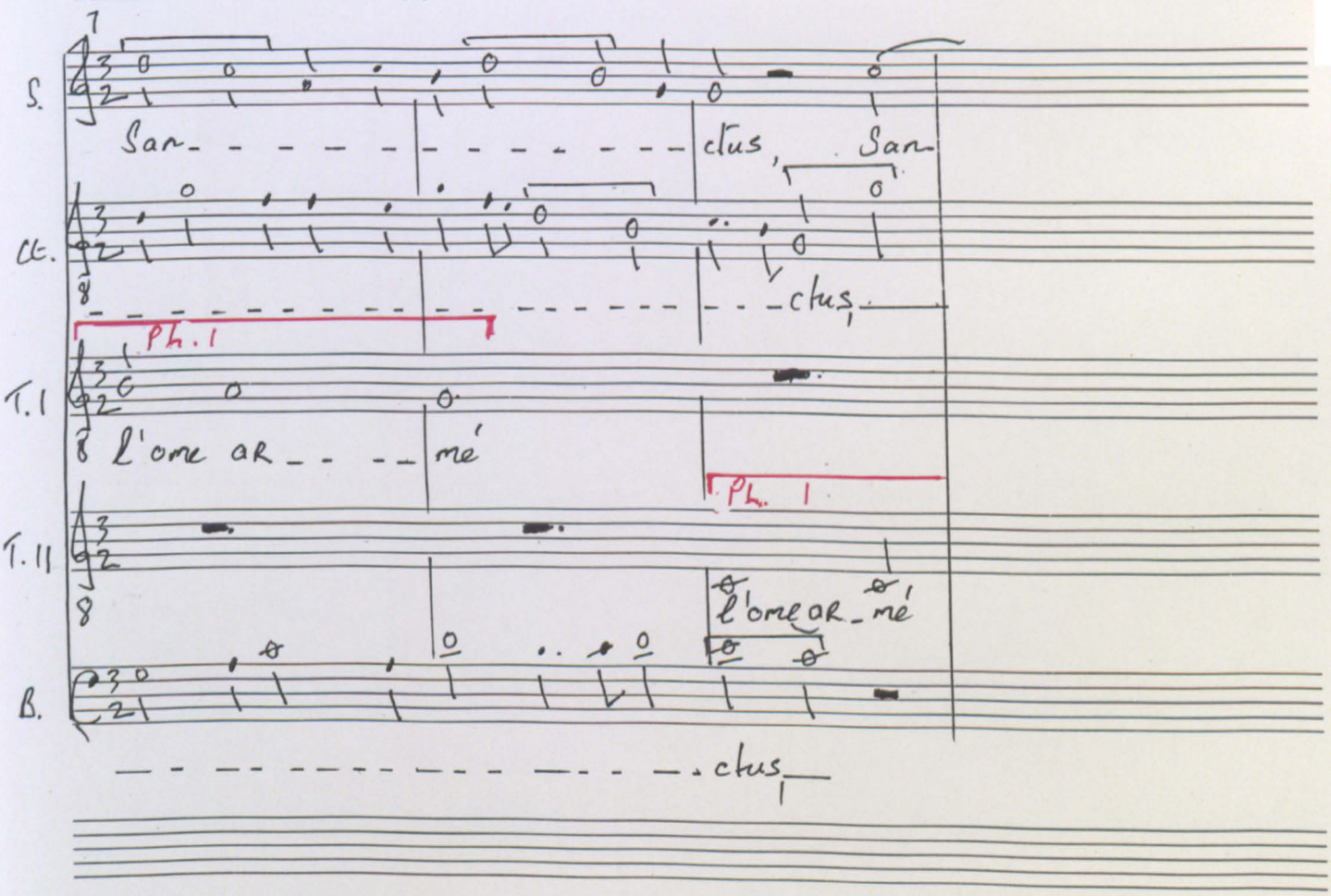
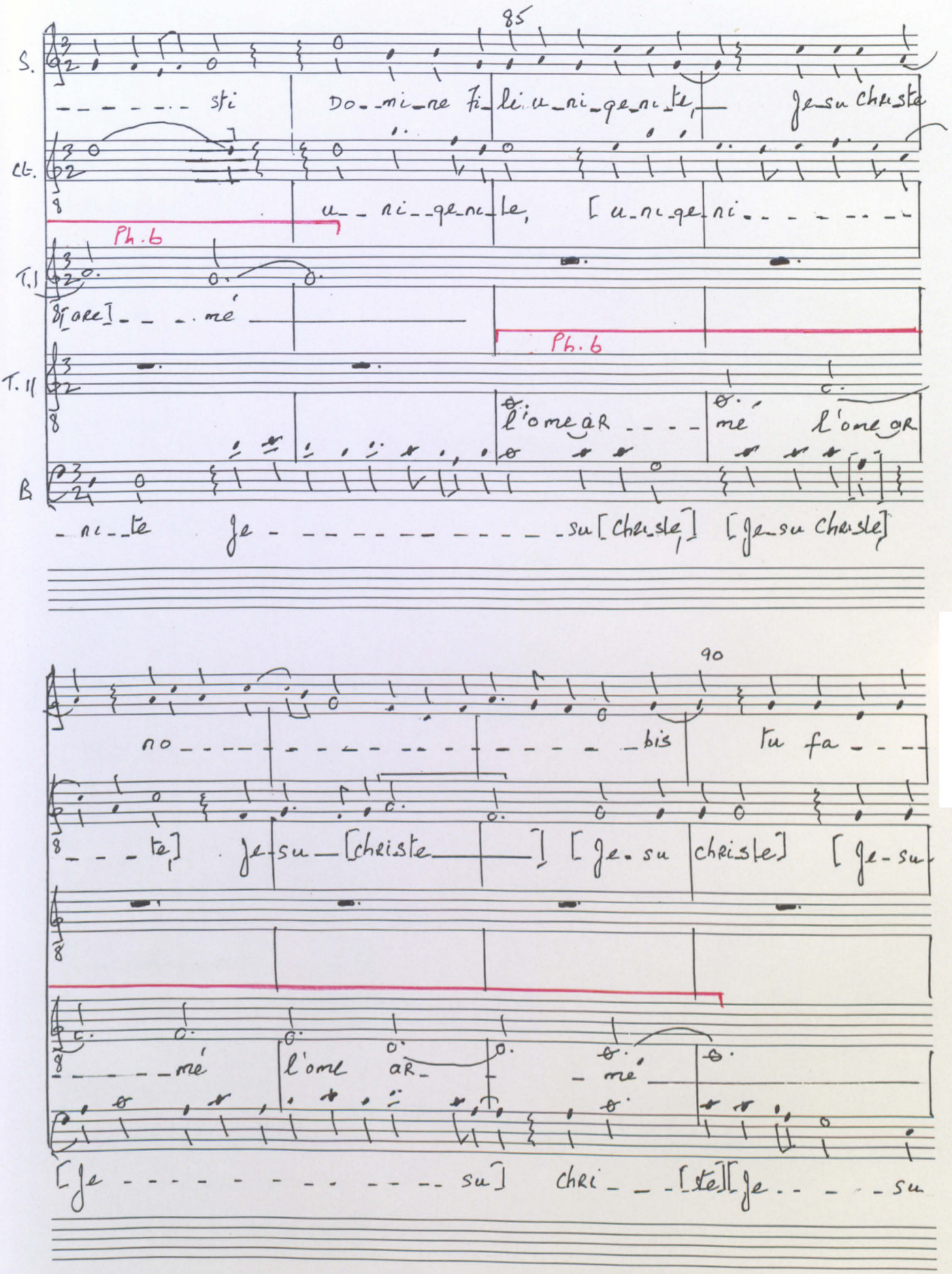
Ex. 110 Anonymous VI, *Domine Deus*

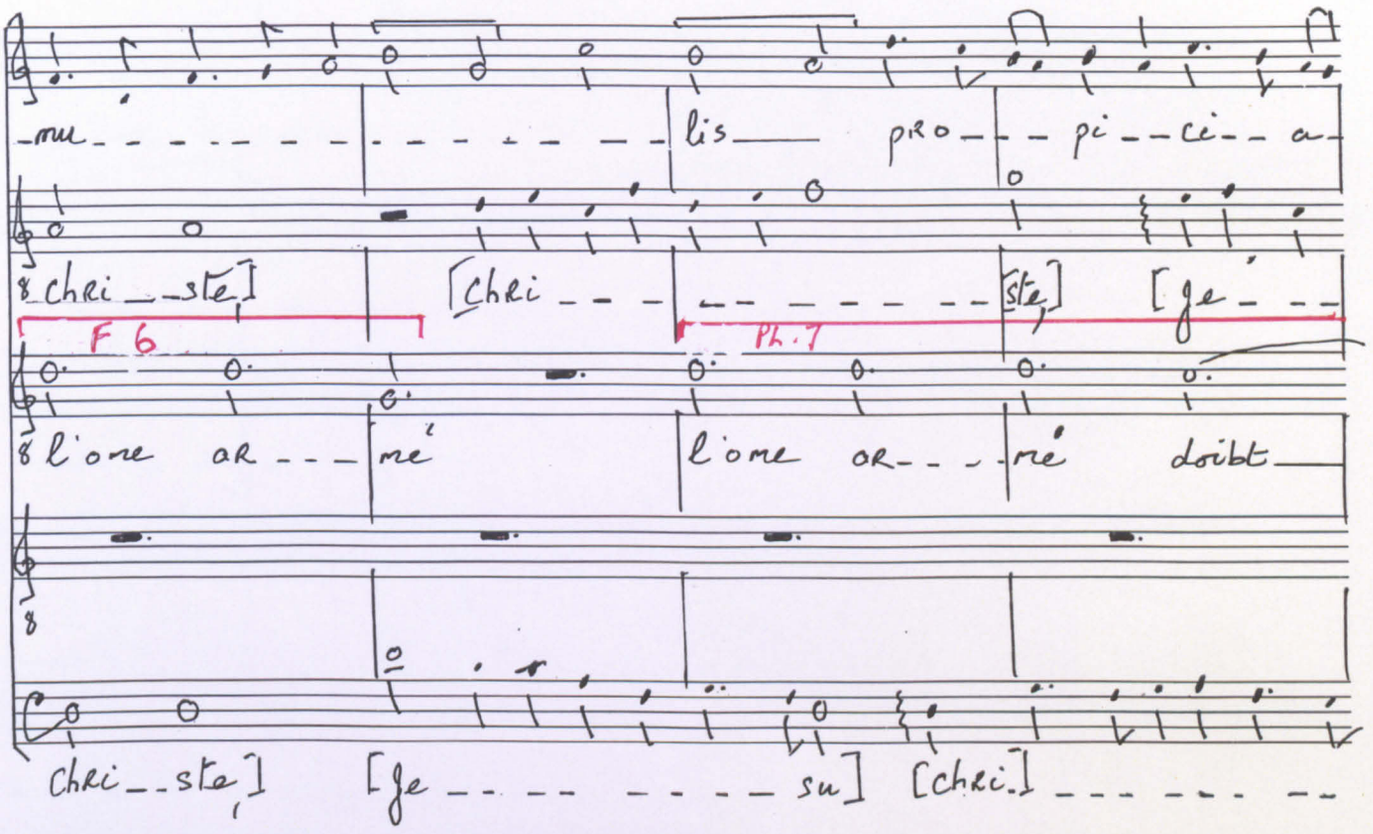


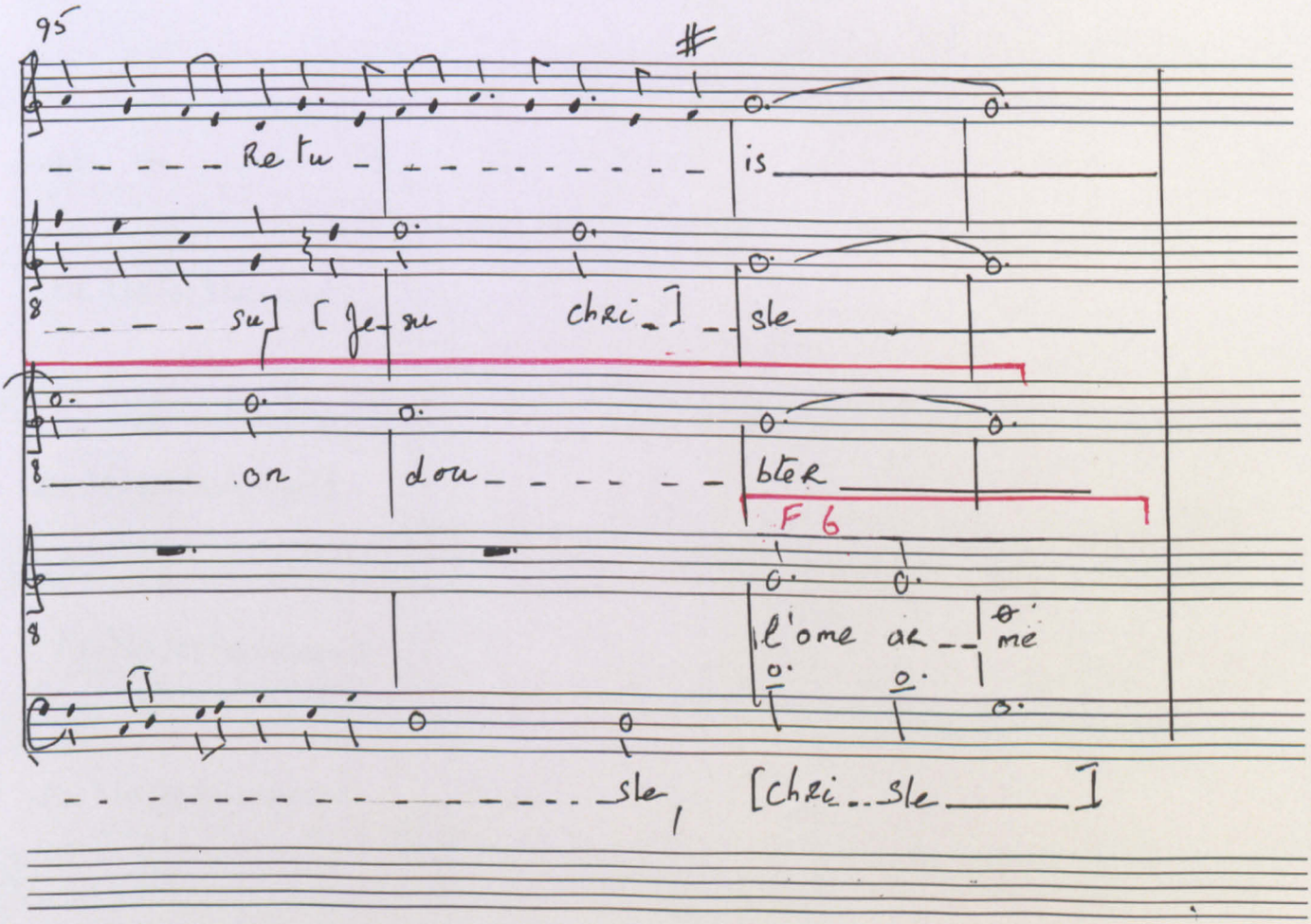
Ex. 111 Anonymous VI, *Sanctus*



Ex. 112 Anonymous VI, *Et in terra*







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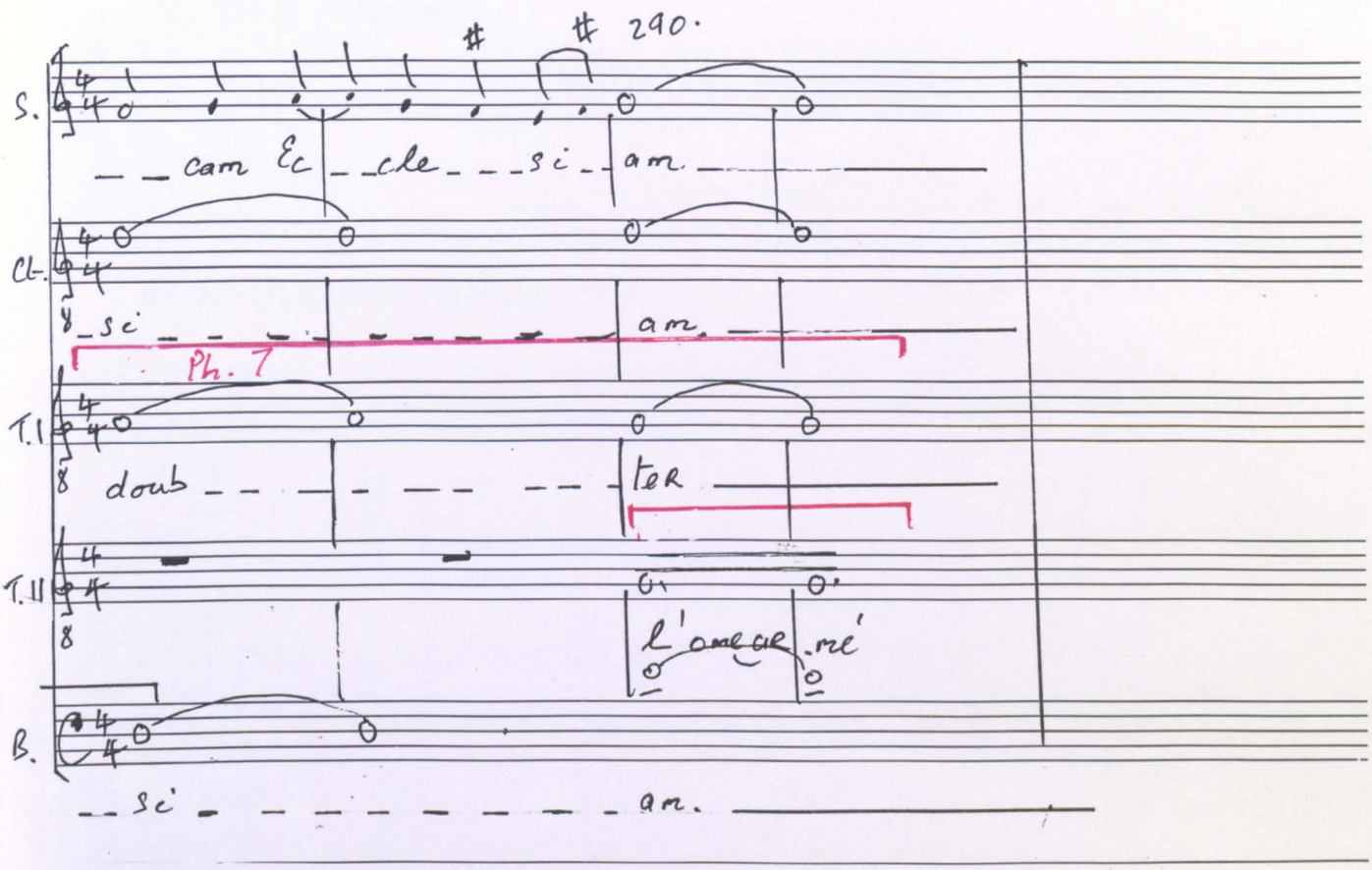
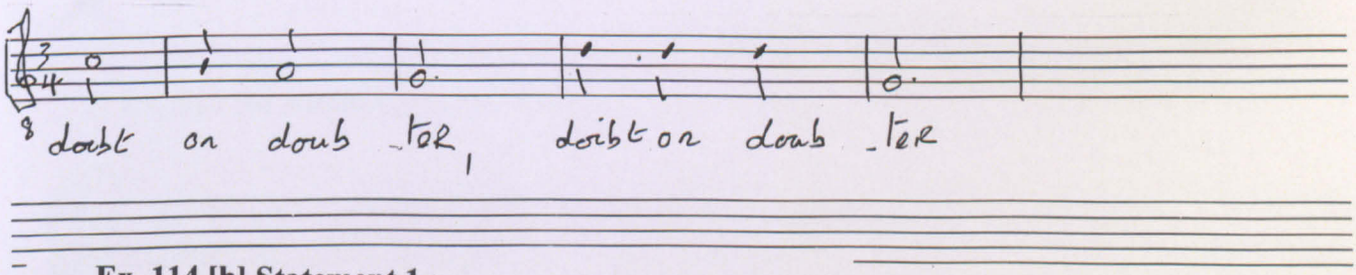
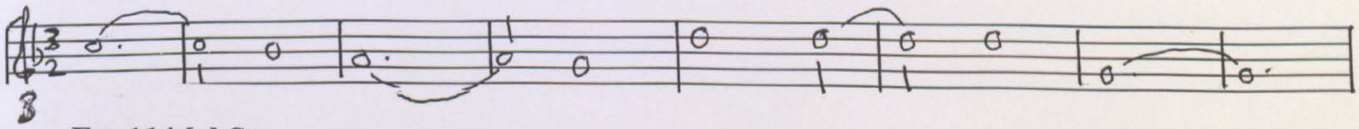
Ex. 113 Anonymous VI, *Crucifixus*



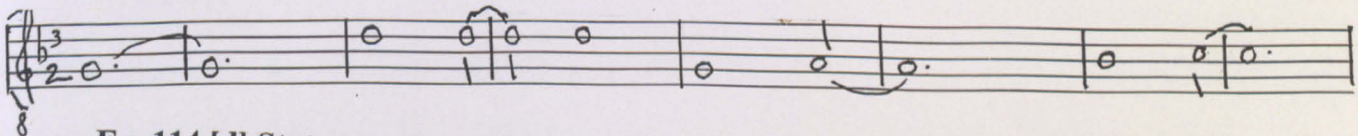
Ex. 114 [a] Anonymous III, portion of song chosen for its cantus-firmus material



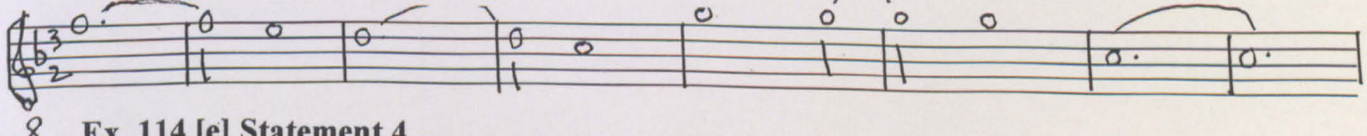
Ex. 114 [b] Statement 1



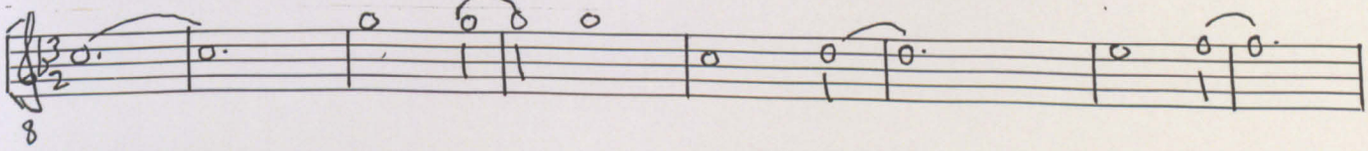
Ex. 114 [c] Statement 2



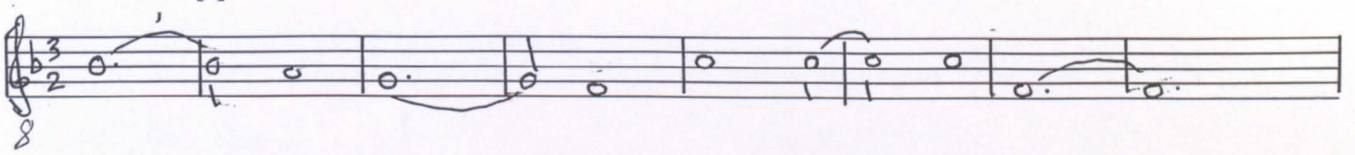
Ex. 114 [d] Statement 3



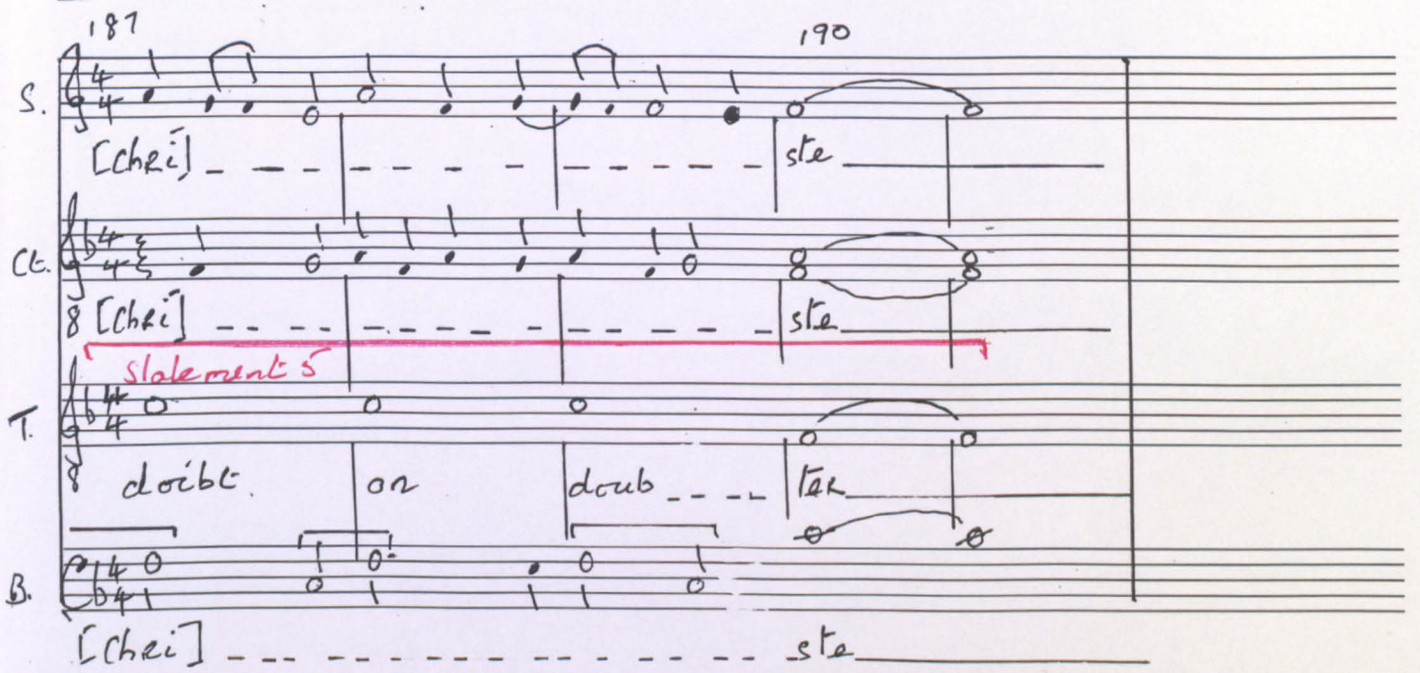
Ex. 114 [e] Statement 4



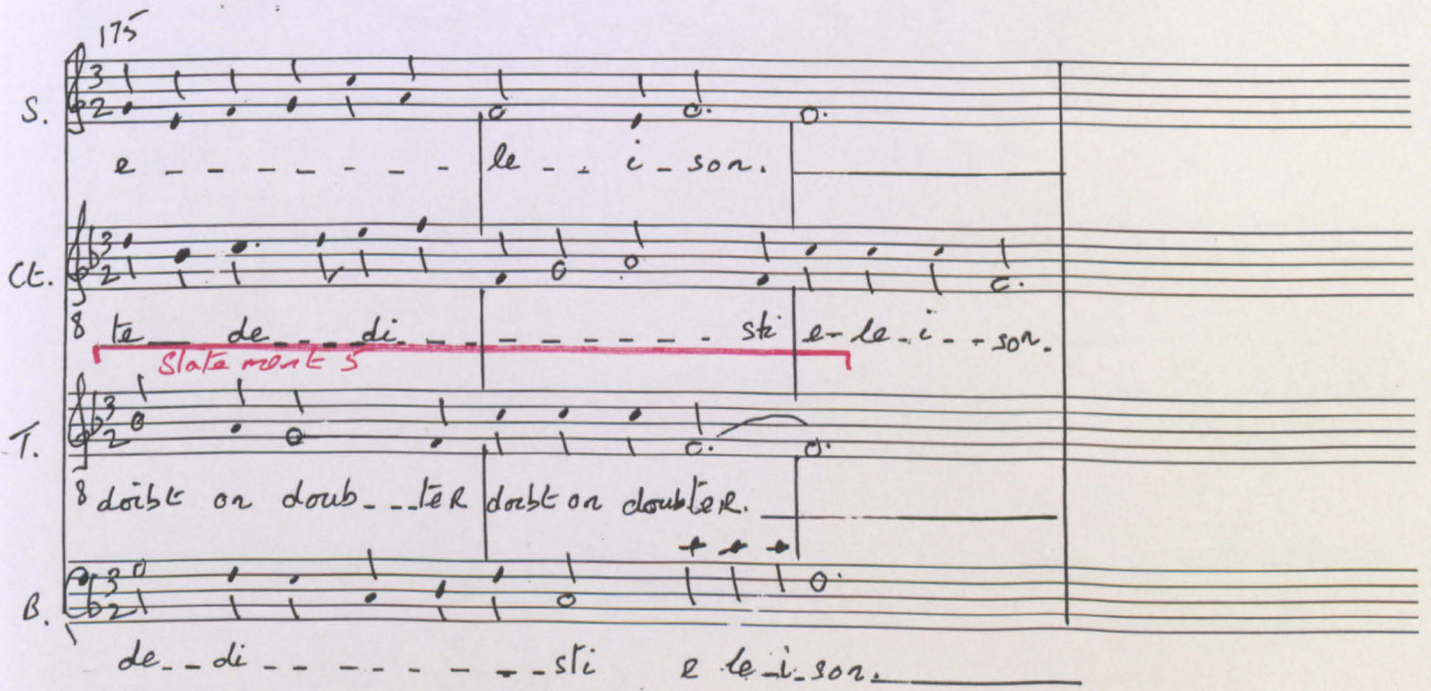
Ex. 114 [f] Statement 5



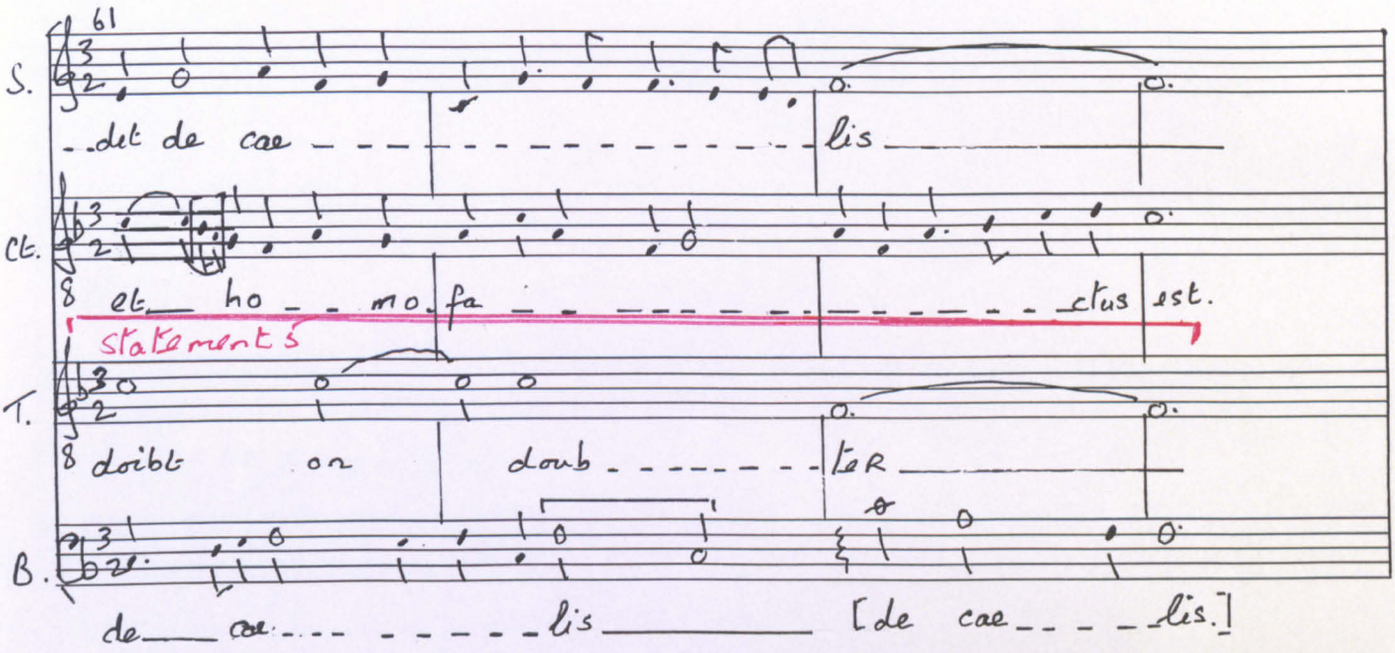
Ex. 115 [a] Anonymous III, *Qui tollis*



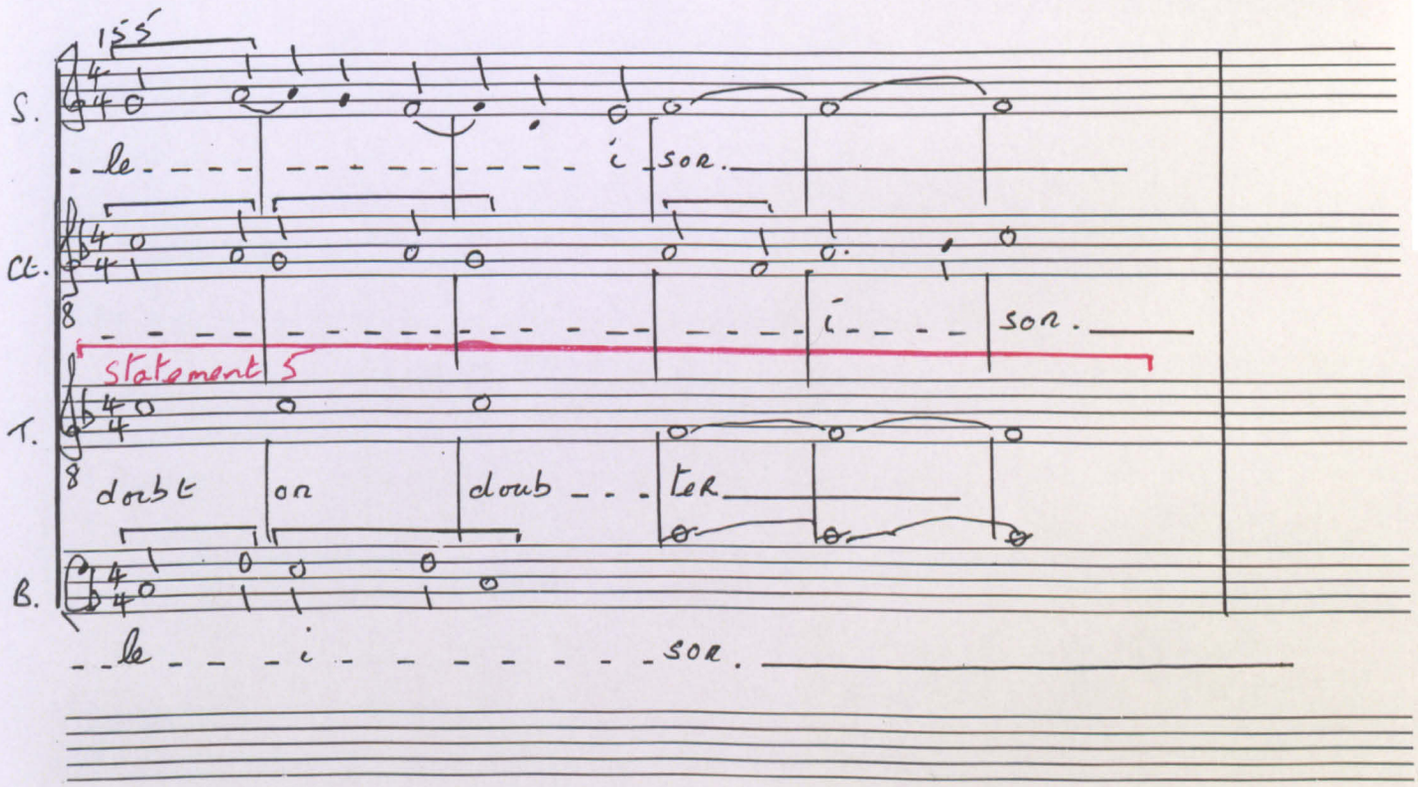
Ex. 115 [b] Anonymous III, *Kyrie* II



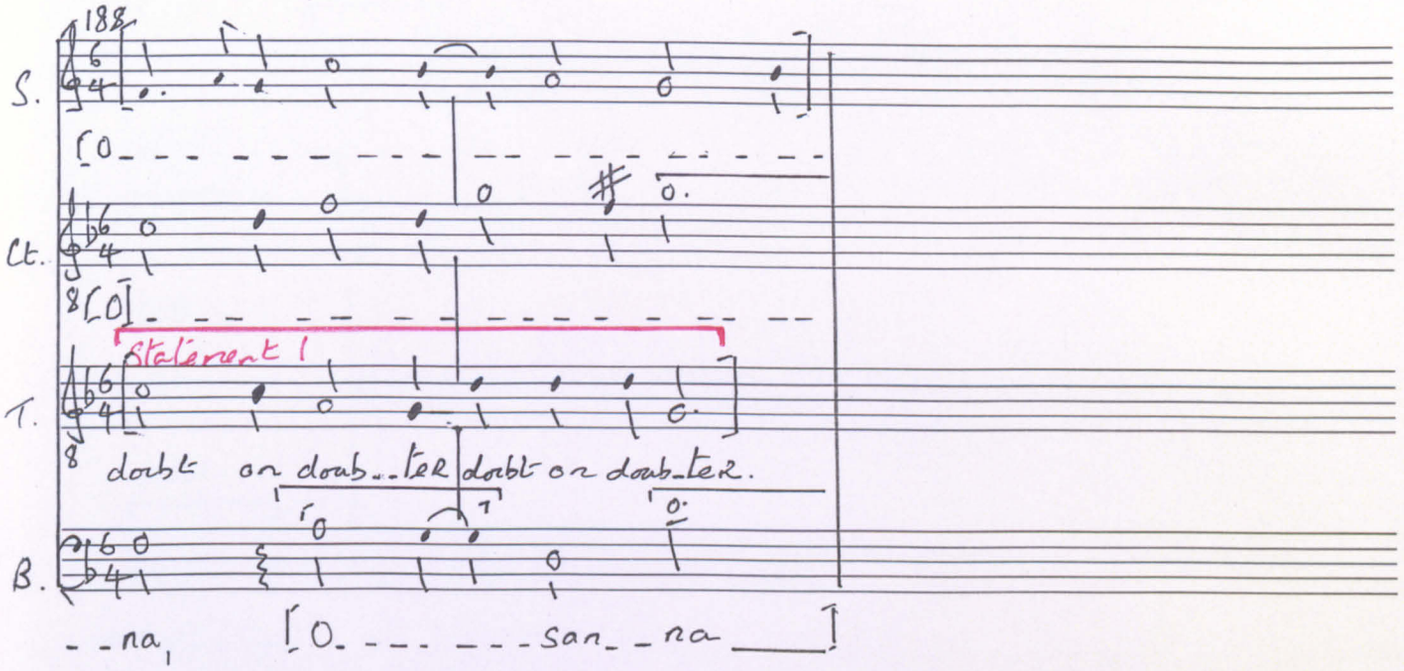
Ex. 115 [c] Anonymous III, *Patrem*



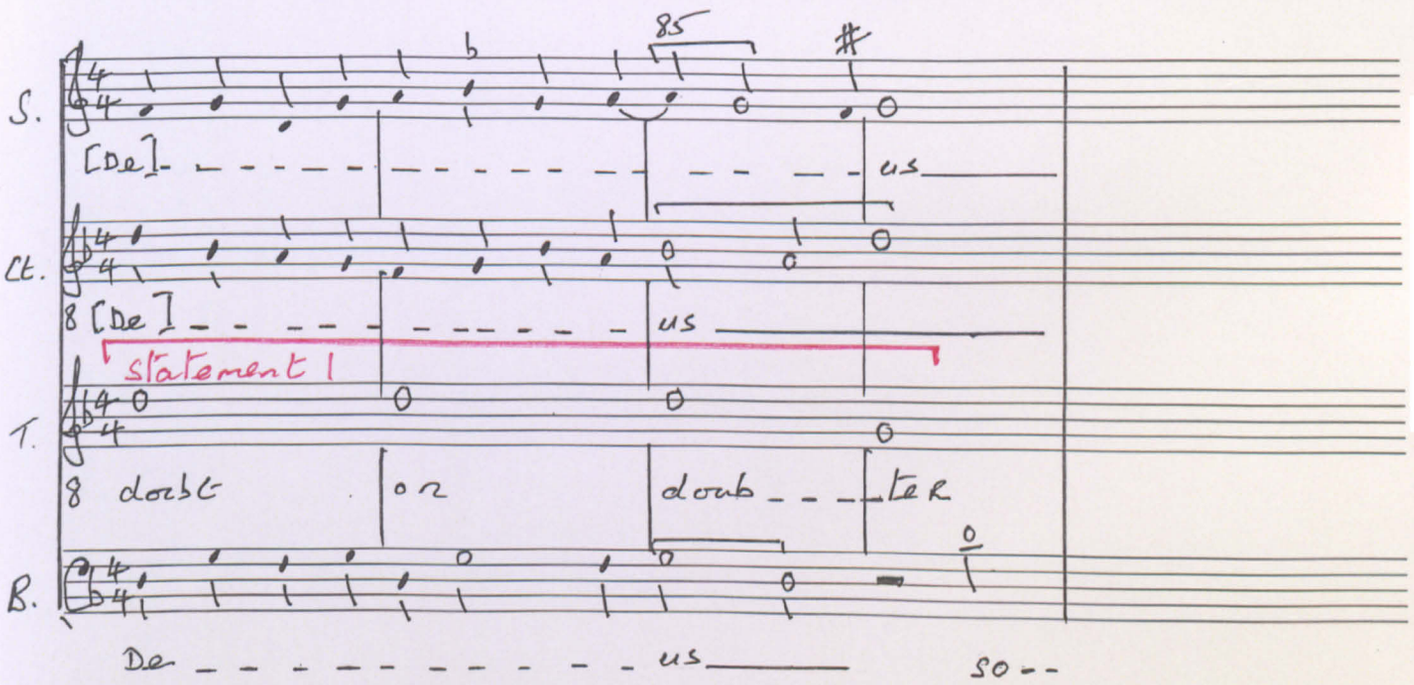
Ex. 115 [d] Anonymous III, *Christe*



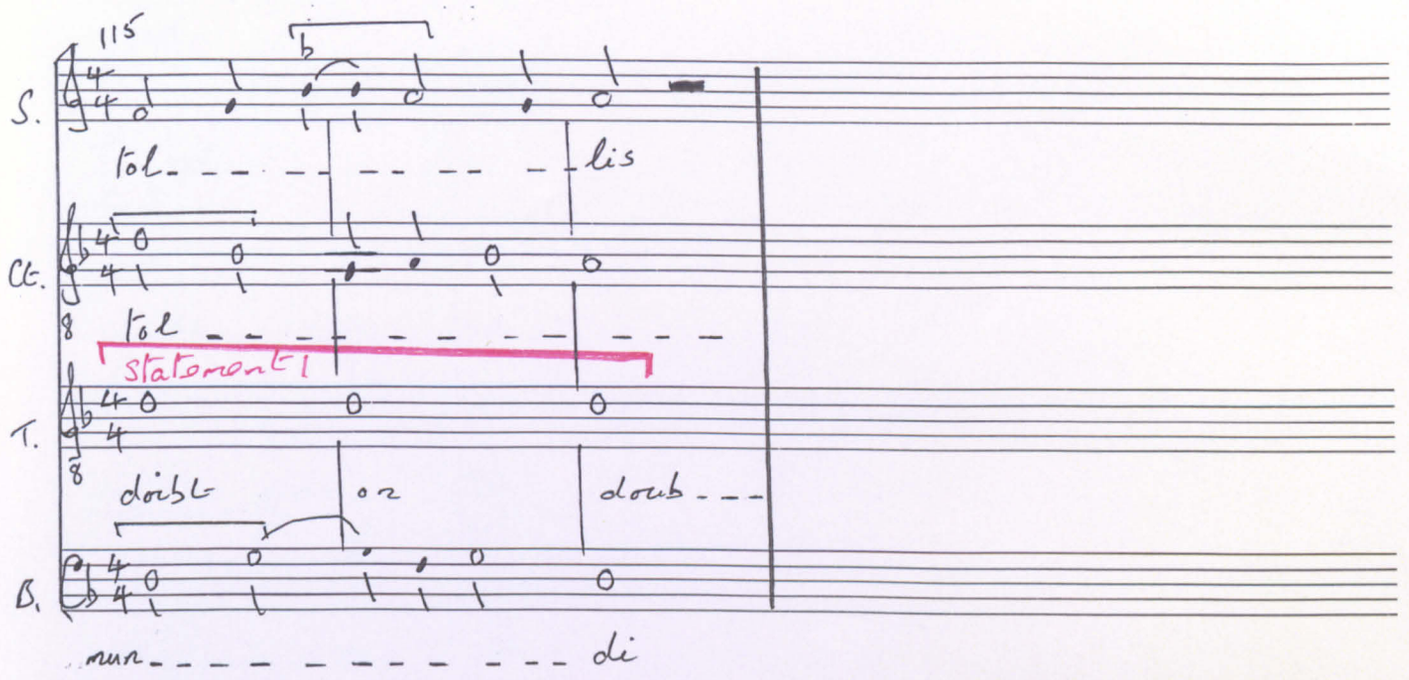
Ex. 116 Anonymous III, *Osanna* II



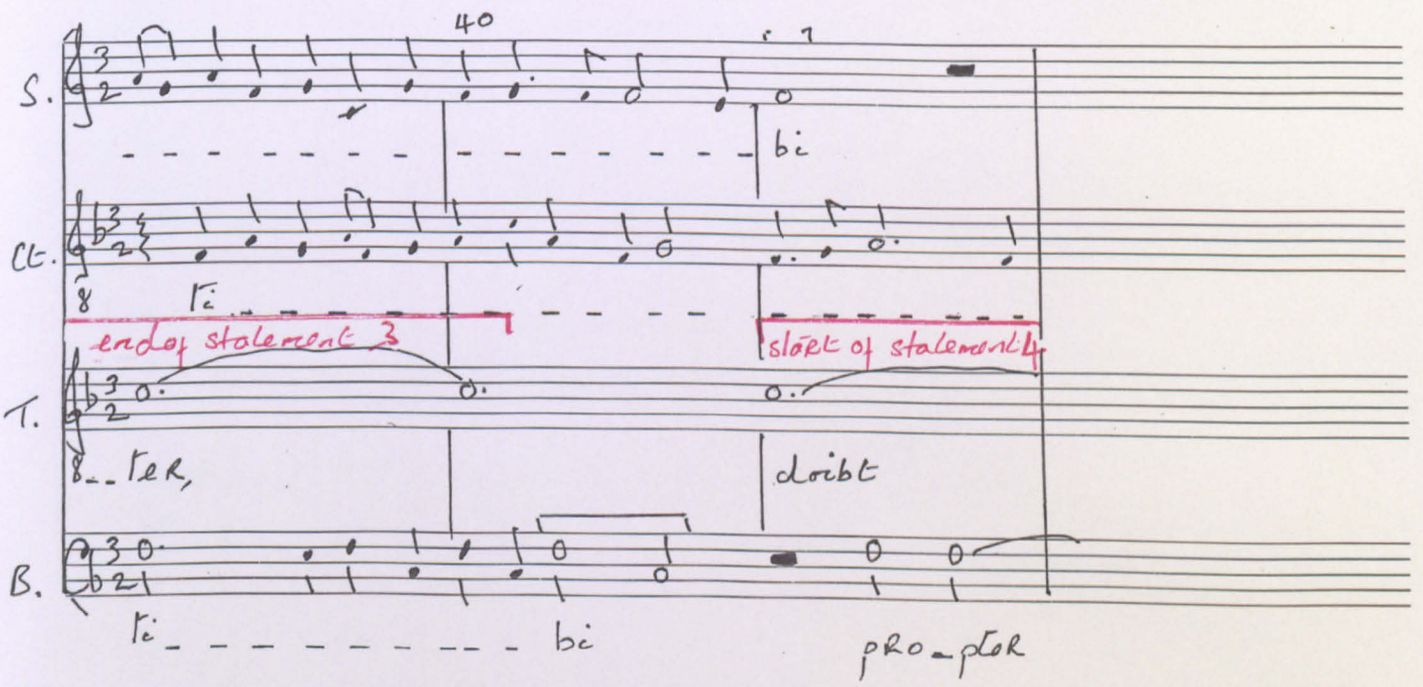
Ex. 117 Anonymous III, *Christe*



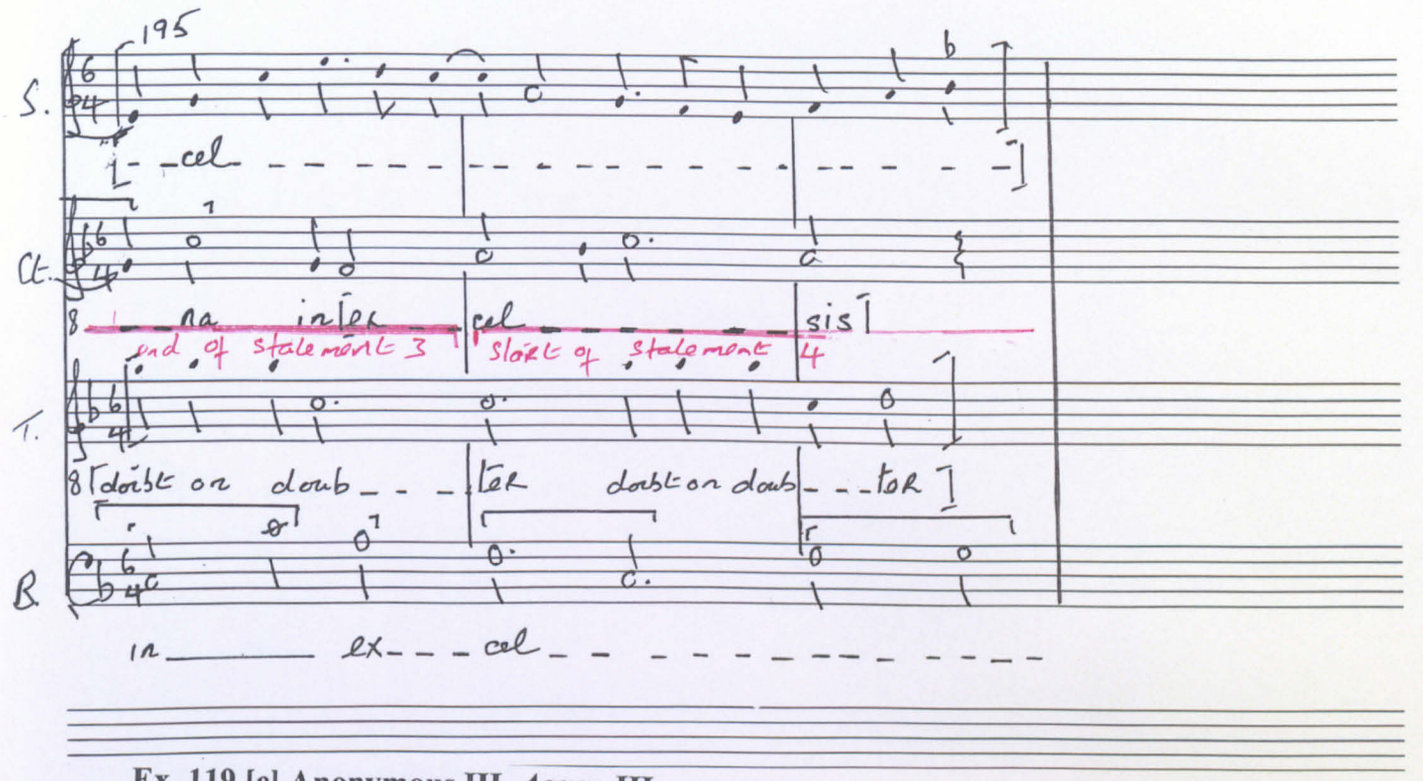
Ex. 118 Anonymous III, *Qui tollis*



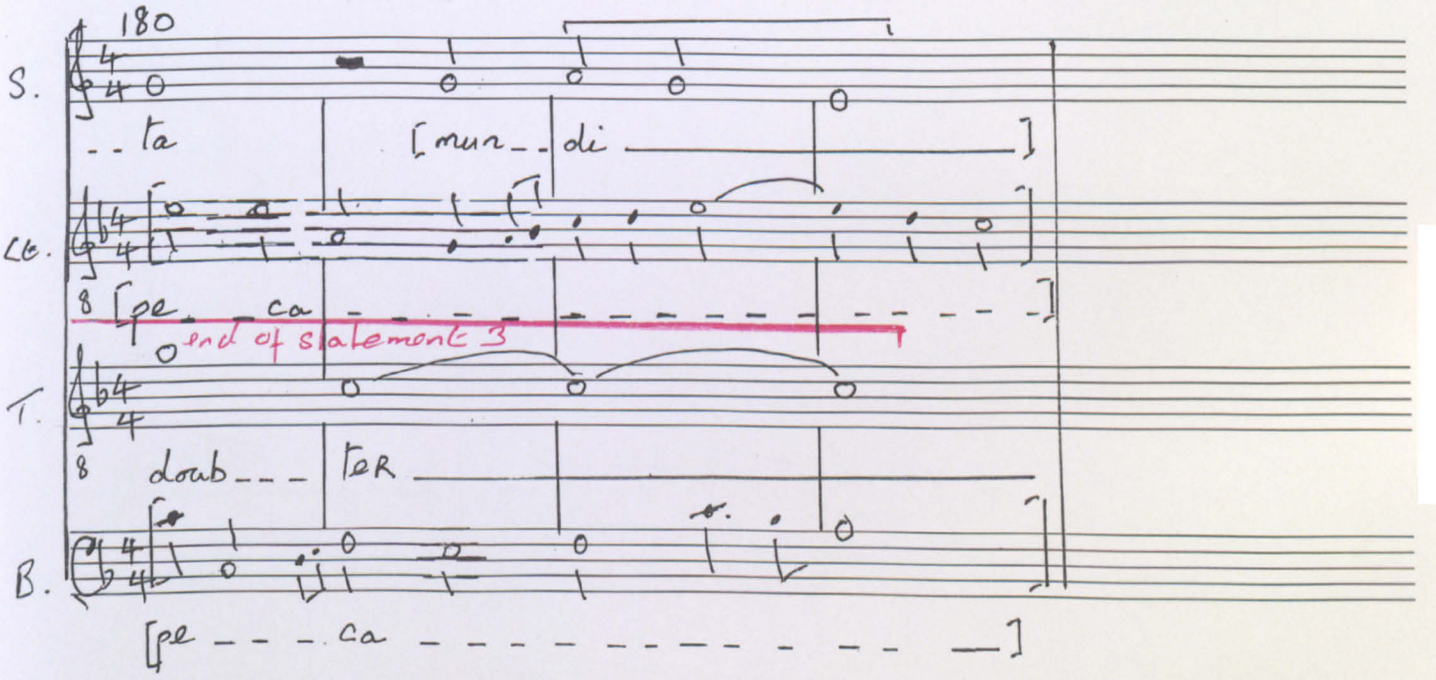
Ex. 119 [a] Anonymous III, *Et in terra*



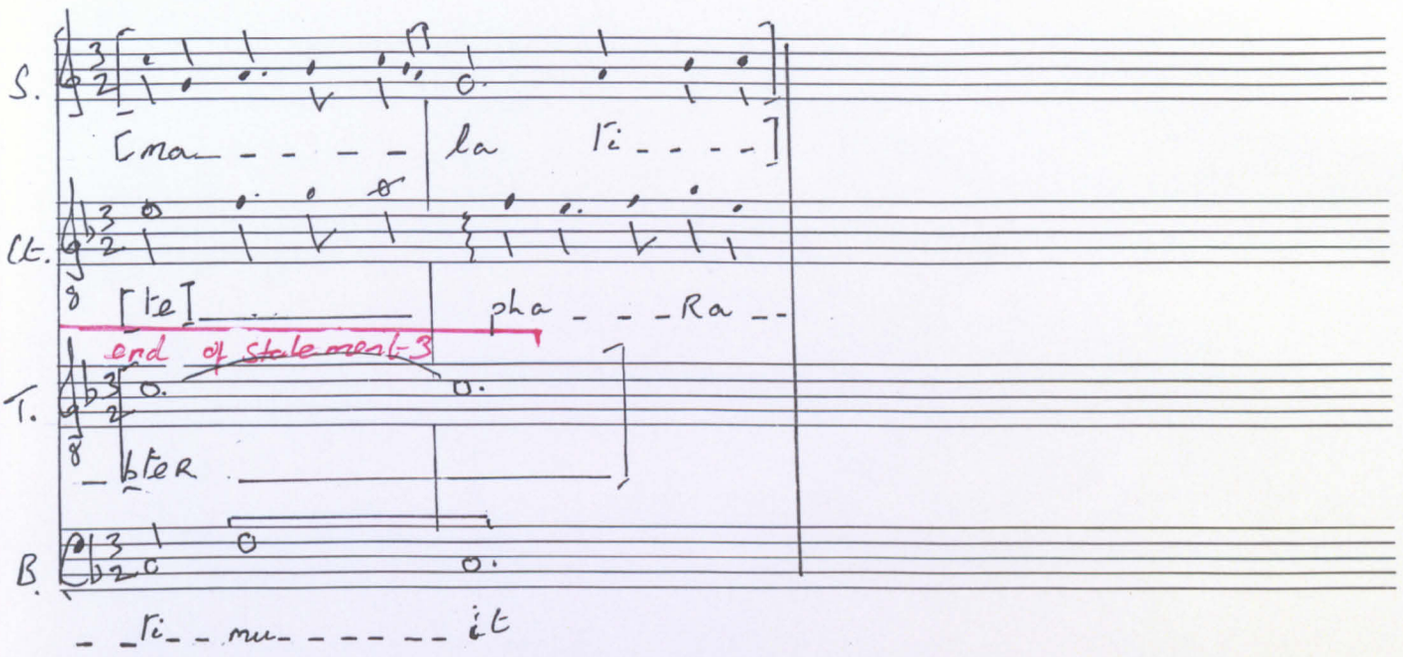
Ex. 119 [b] Anonymous III, *Osanna* II



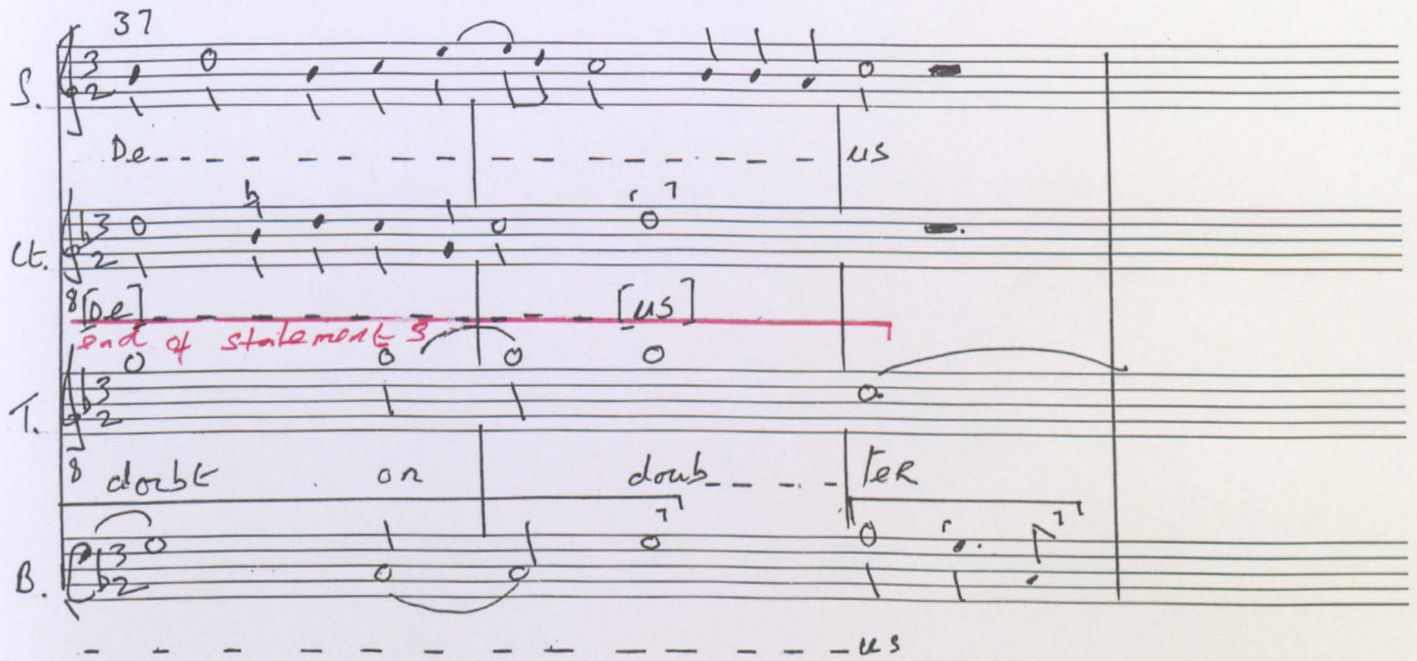
Ex. 119 [c] Anonymous III, *Agnus* III



Ex. 119 [d] Anonymous III, *Kyrie* I



Ex. 119 [e] Anonymous III, *Sanctus*



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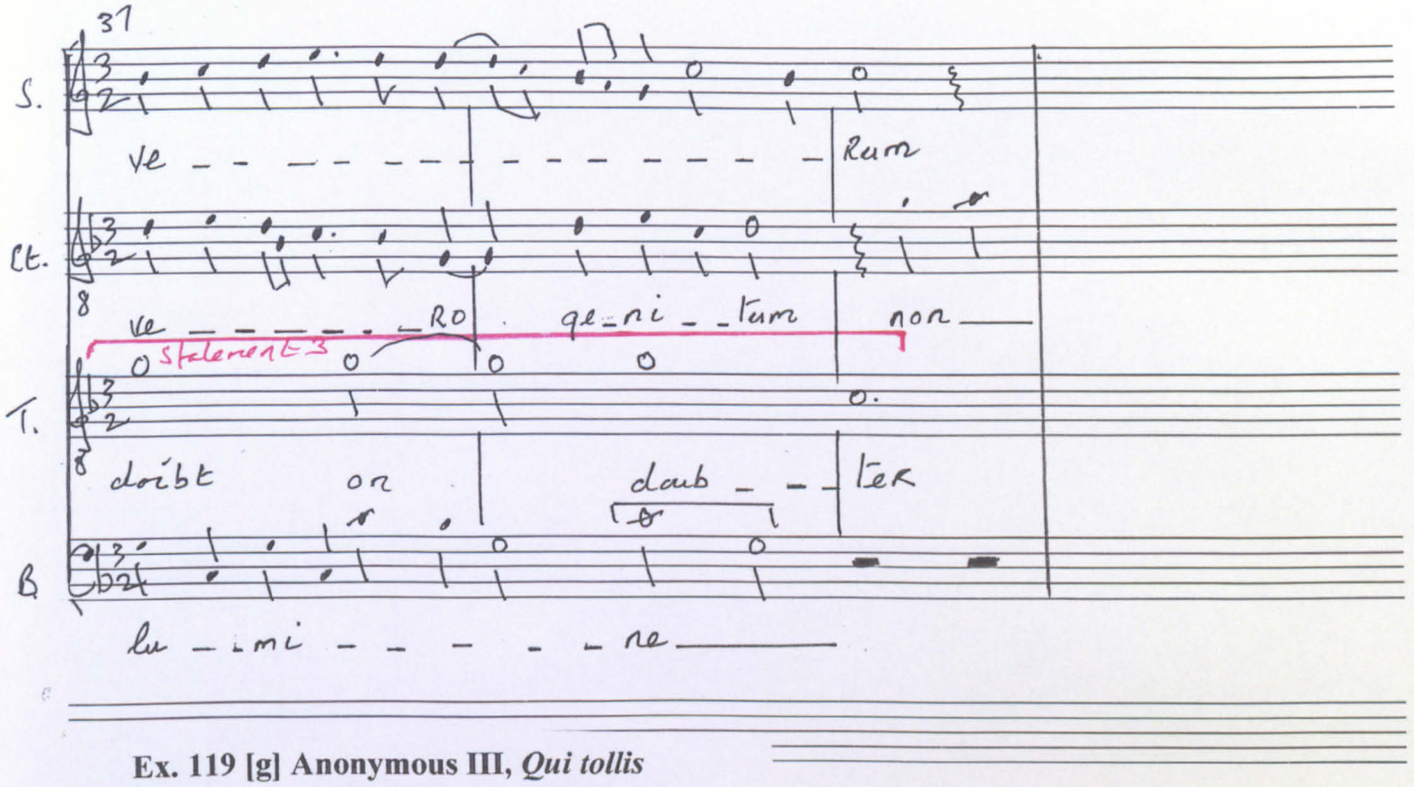
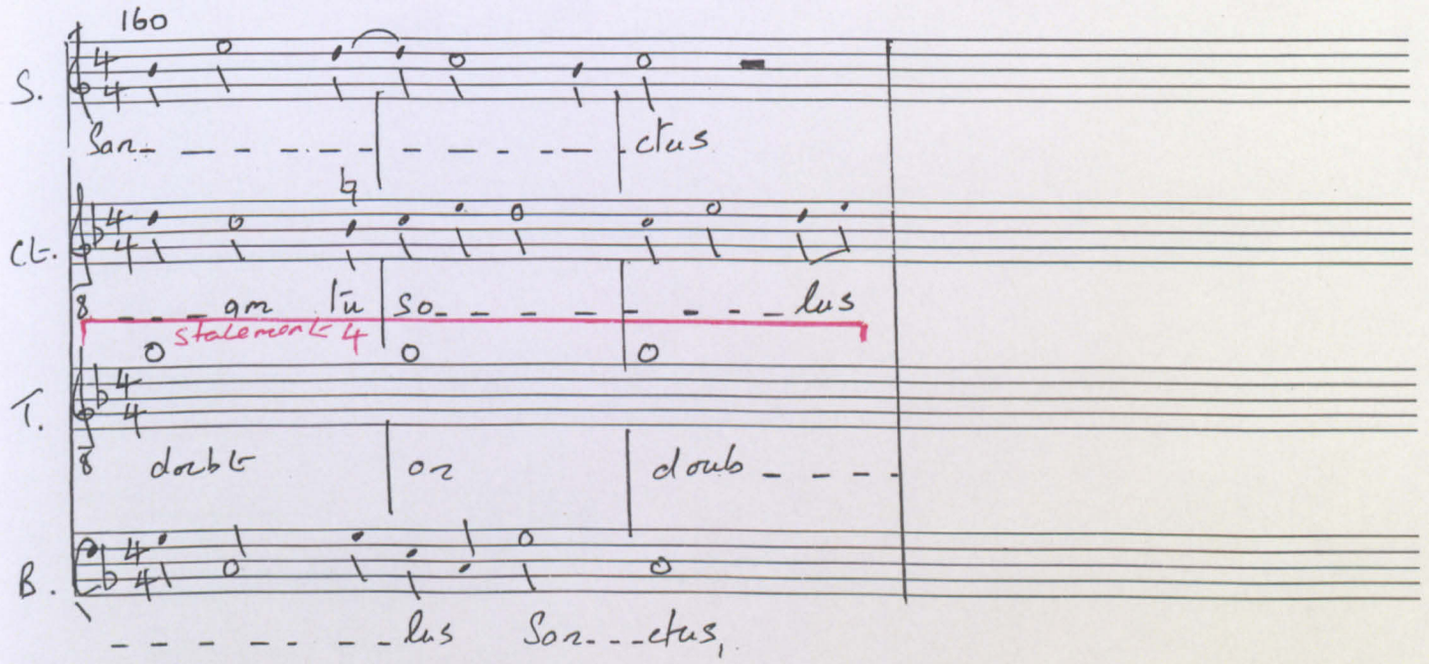
Ex. 119 [f] Anonymous III, *Patrem*



Ex. 119 [g] Anonymous III, *Qui tollis*



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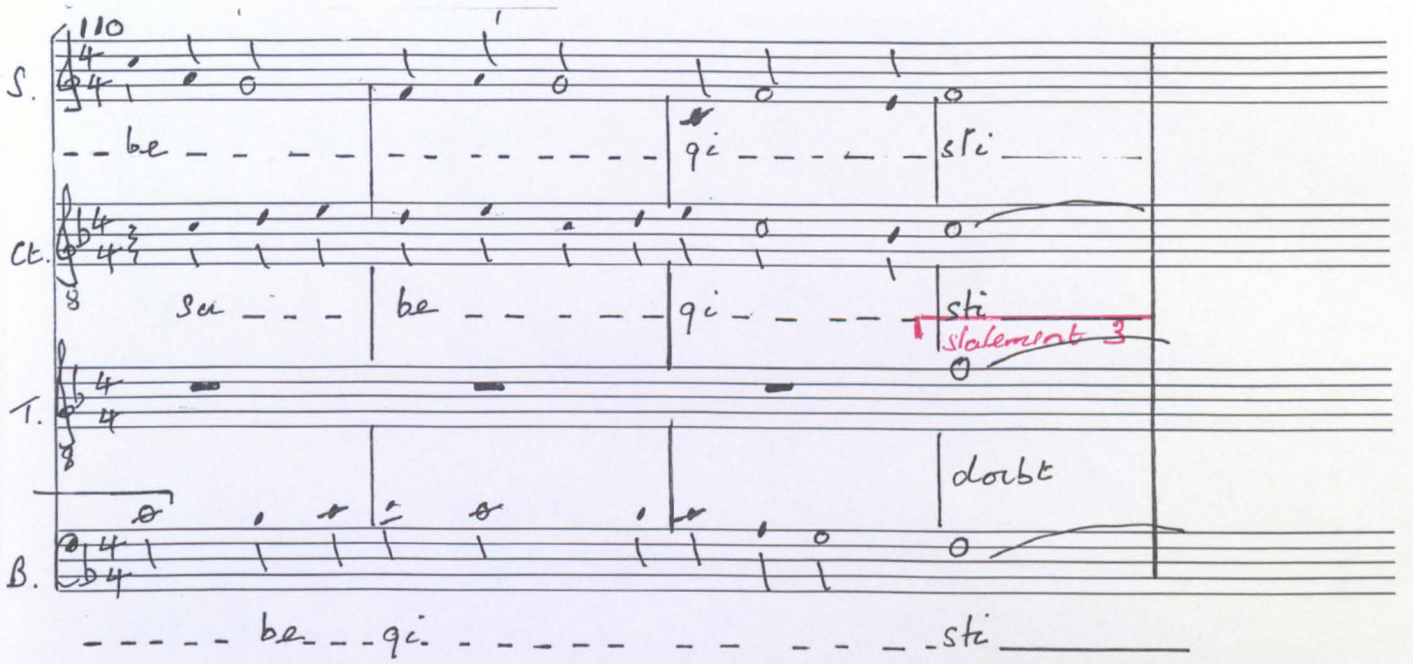
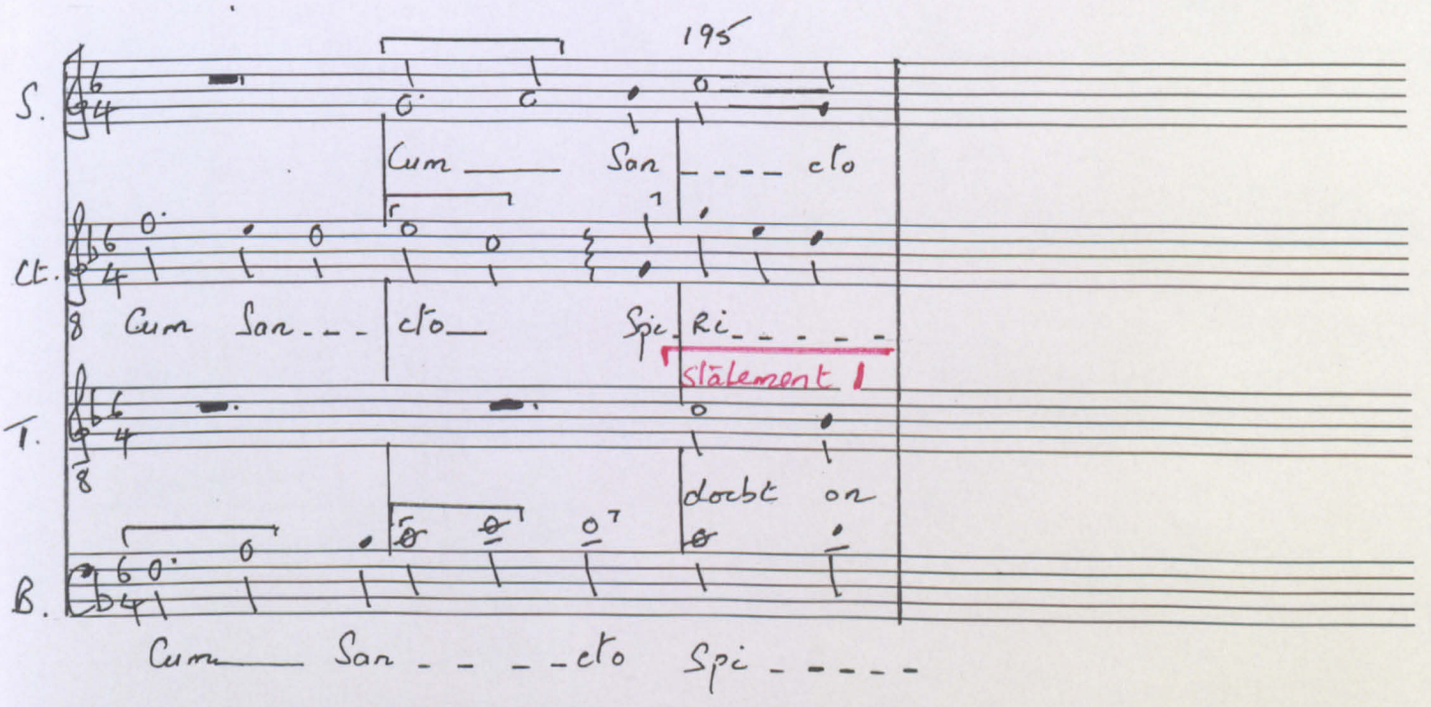
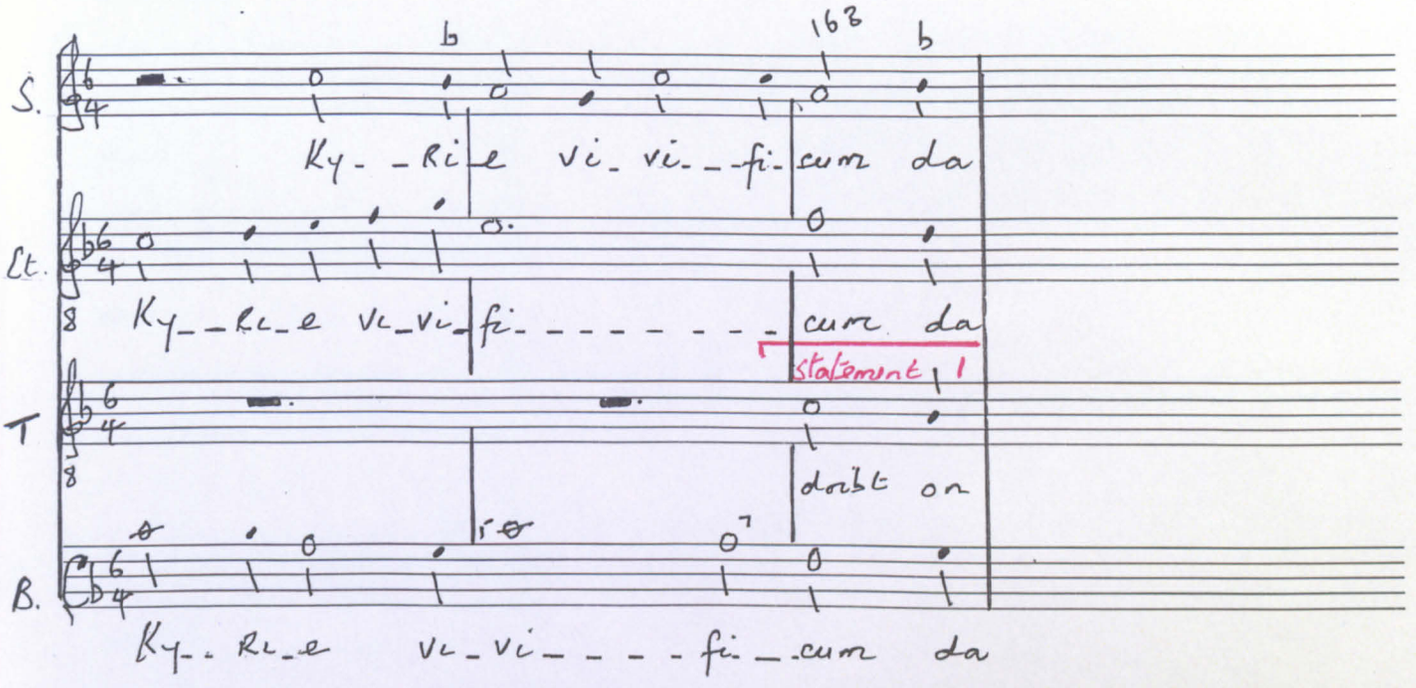
Ex. 120 [a] Anonymous III, *Christe*



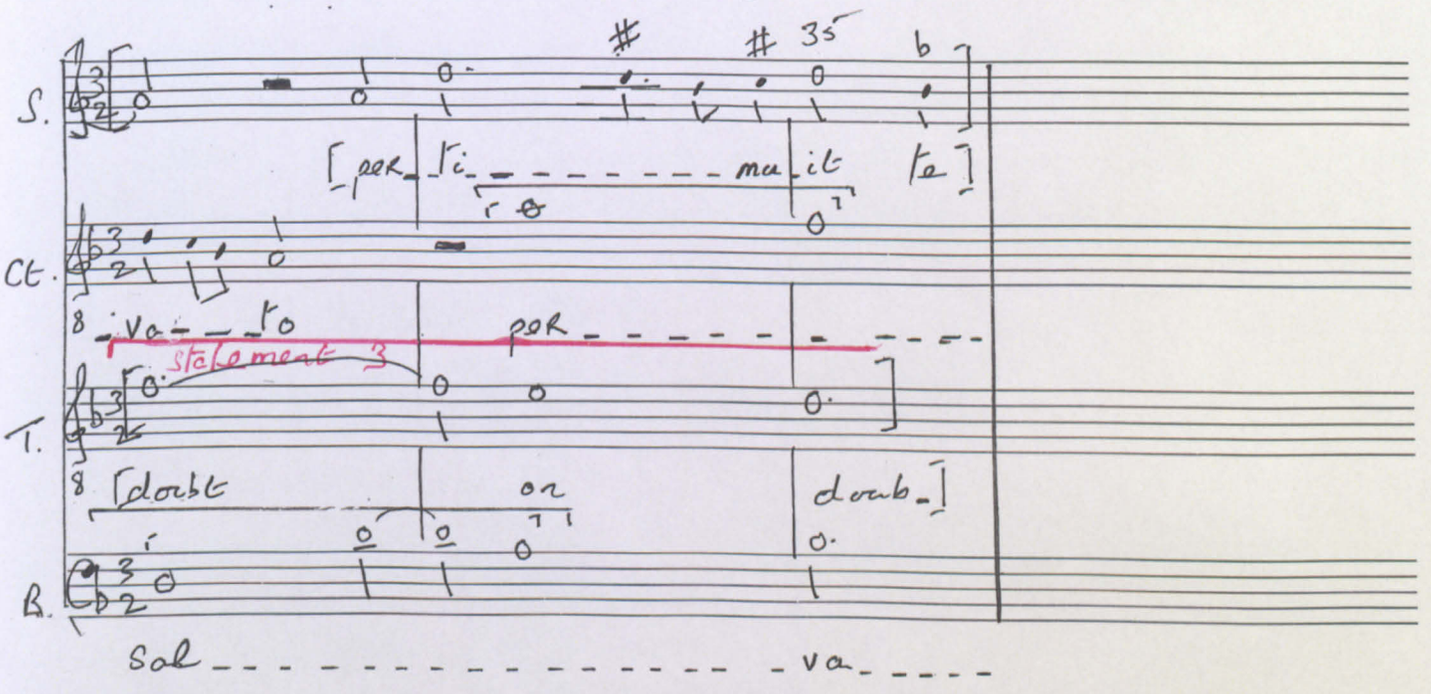
Ex. 120 [b] Anonymous III, *Cum Sancto*



Ex. 120 [c] Anonymous III, *Kyrie* II



Ex. 120 [d] Anonymous III, *Kyrie* I



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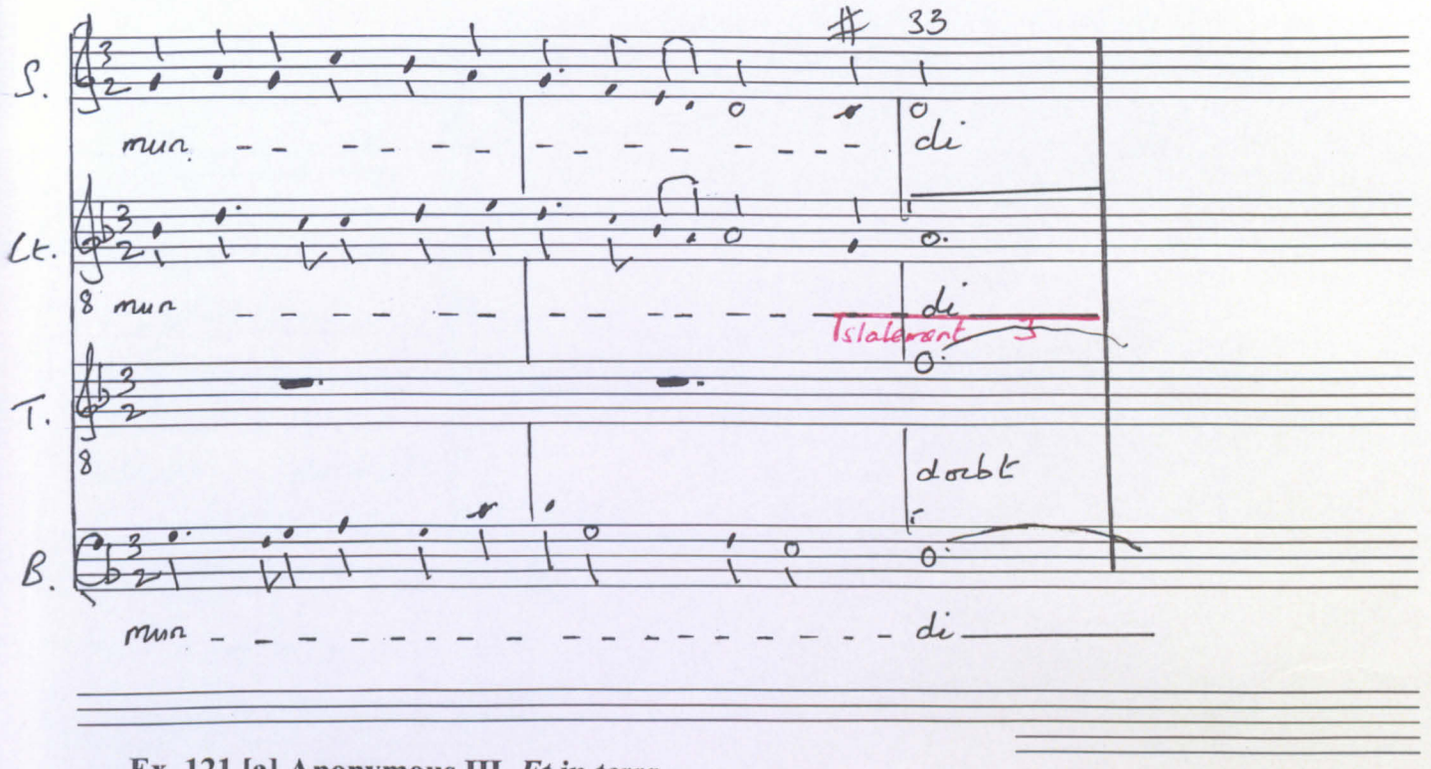
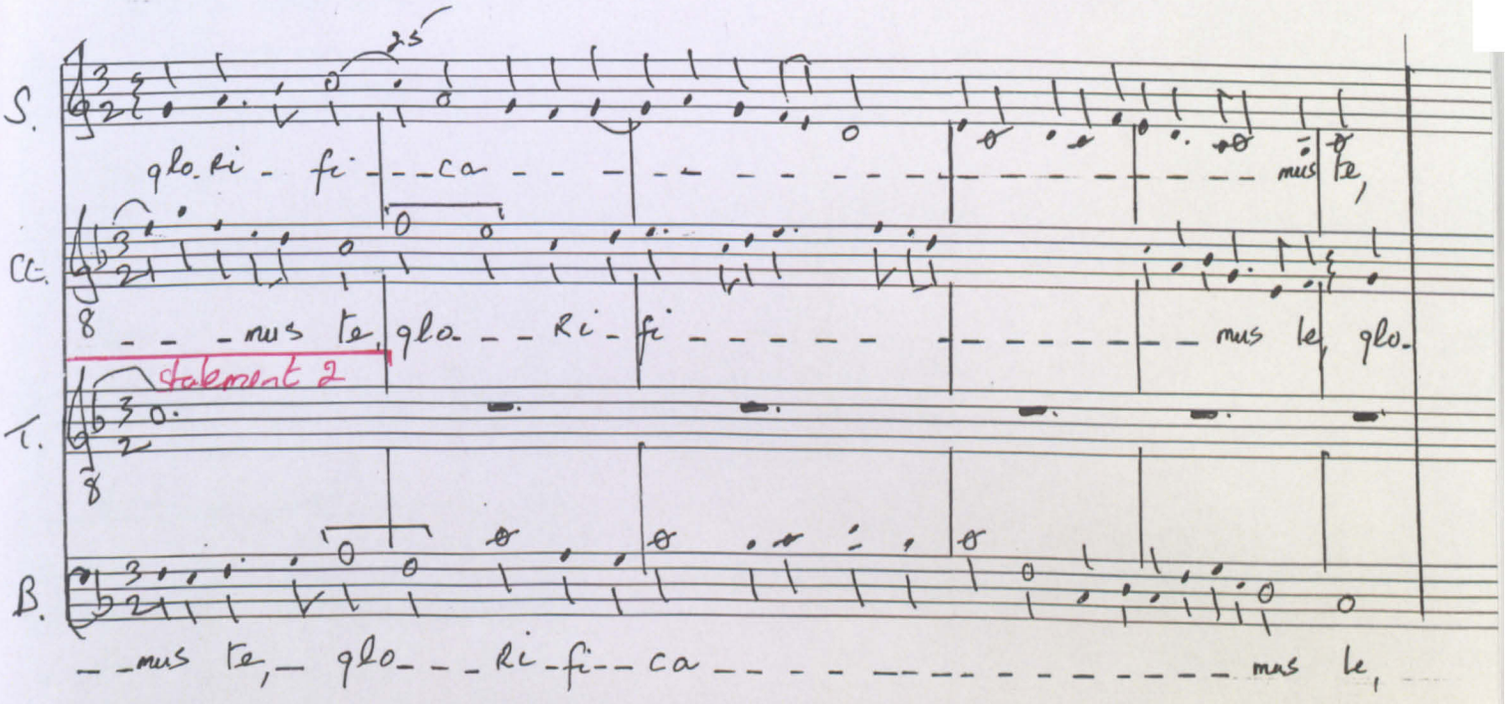
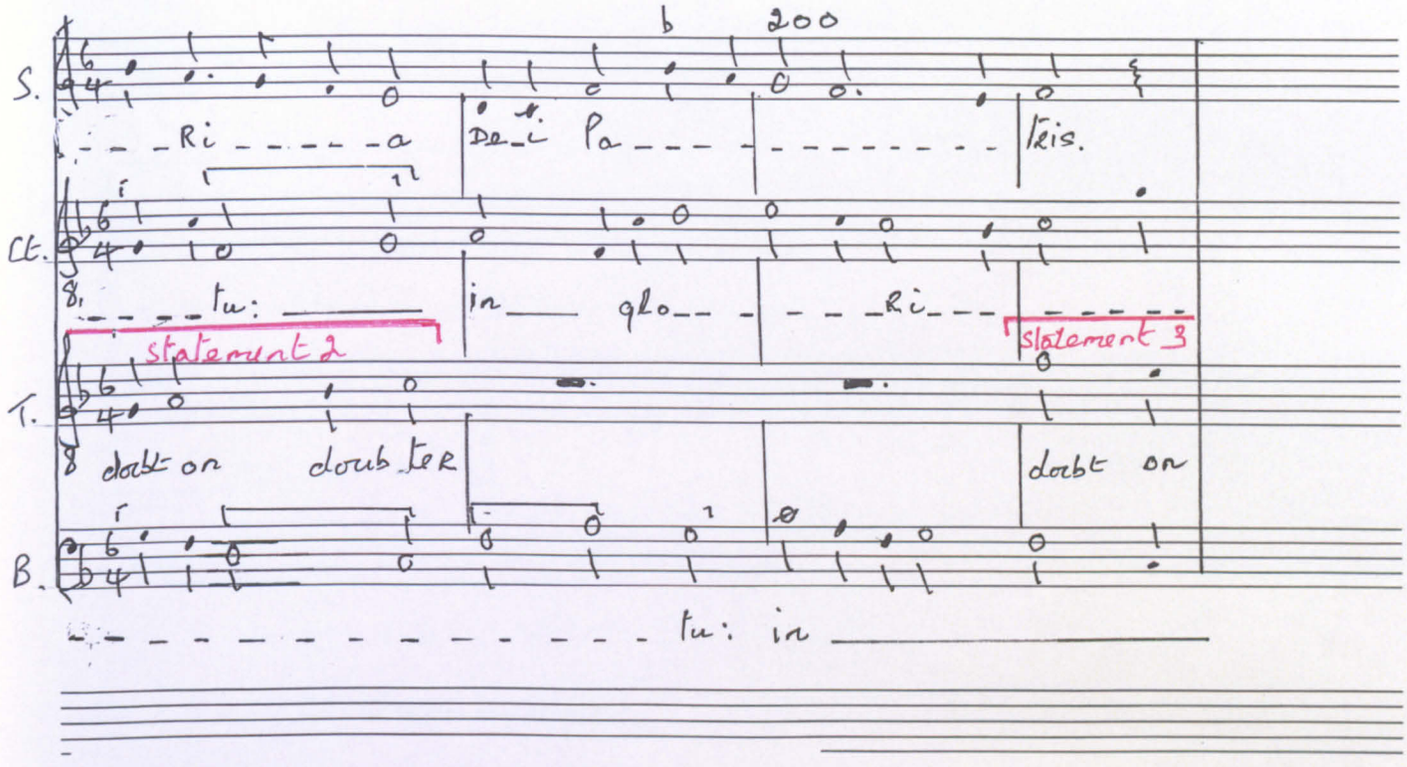
Ex. 120 [e] Anonymous III, *Agnus* I



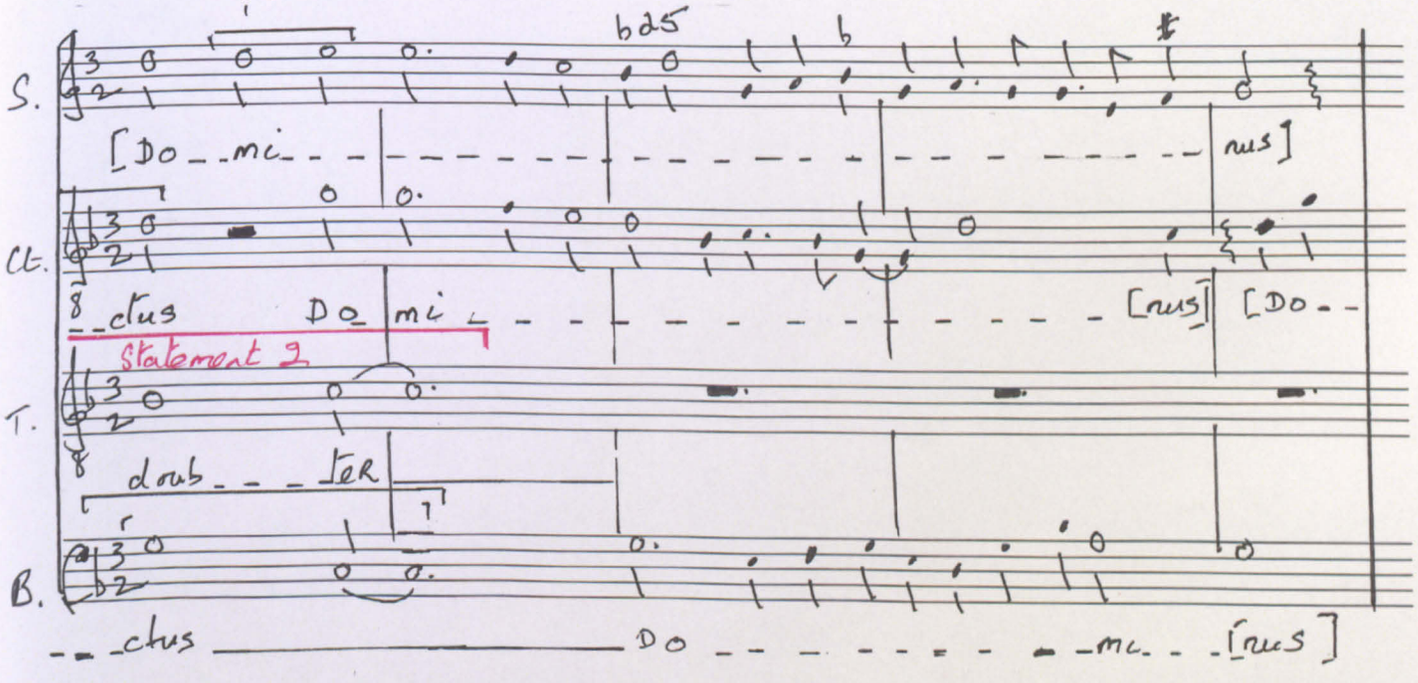
Ex. 121 [a] Anonymous III, *Et in terra*



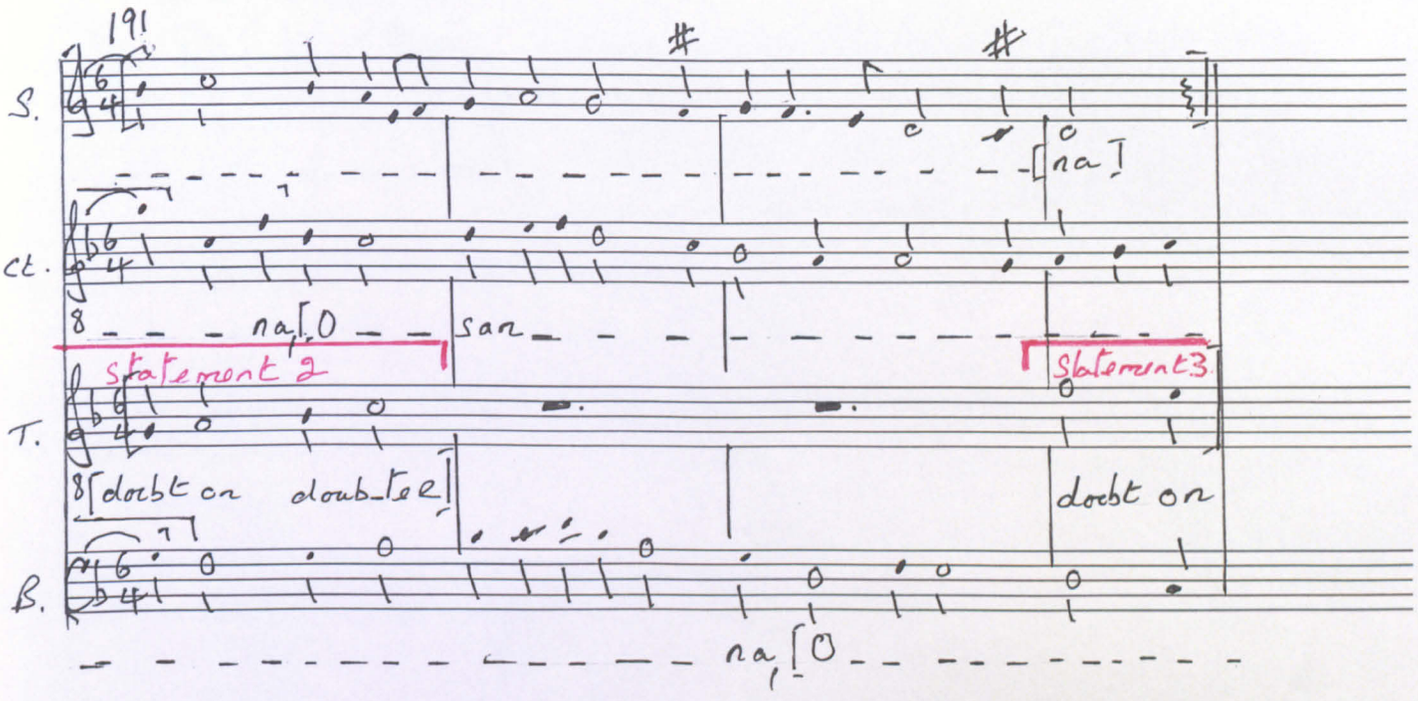
Ex. 121 [b] Anonymous III, *Cum Sancto*



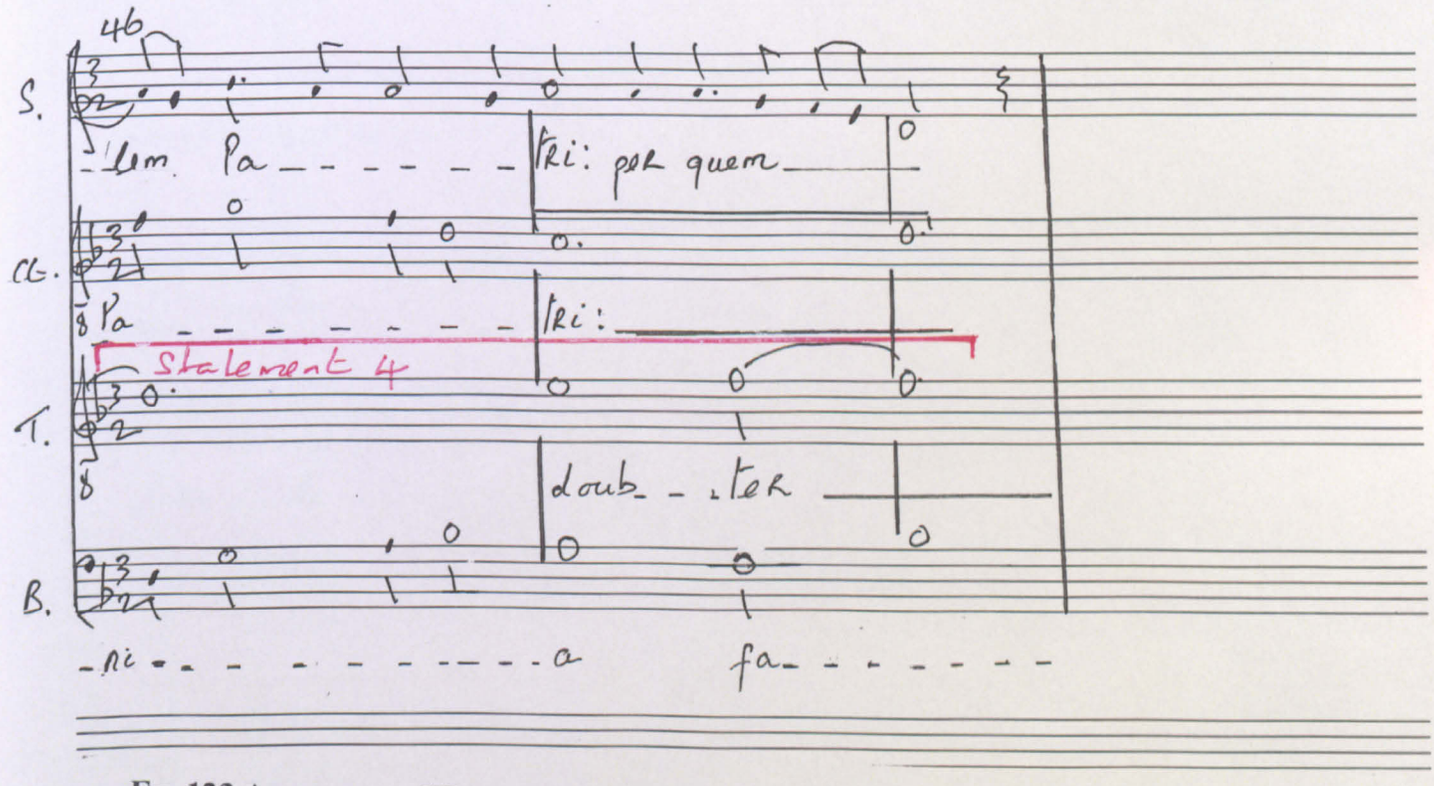
Ex.121 [c] Anonymous III, *Sanctus*



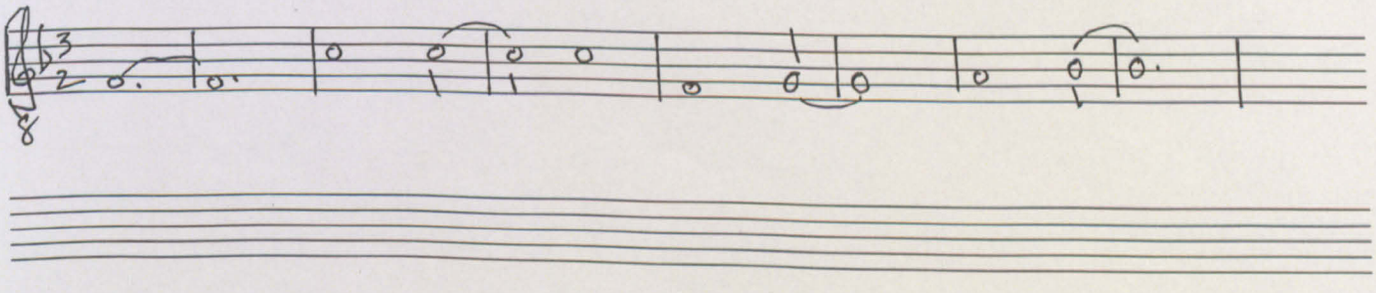
Ex. 121 [d] Anonymous III, *Osanna* II



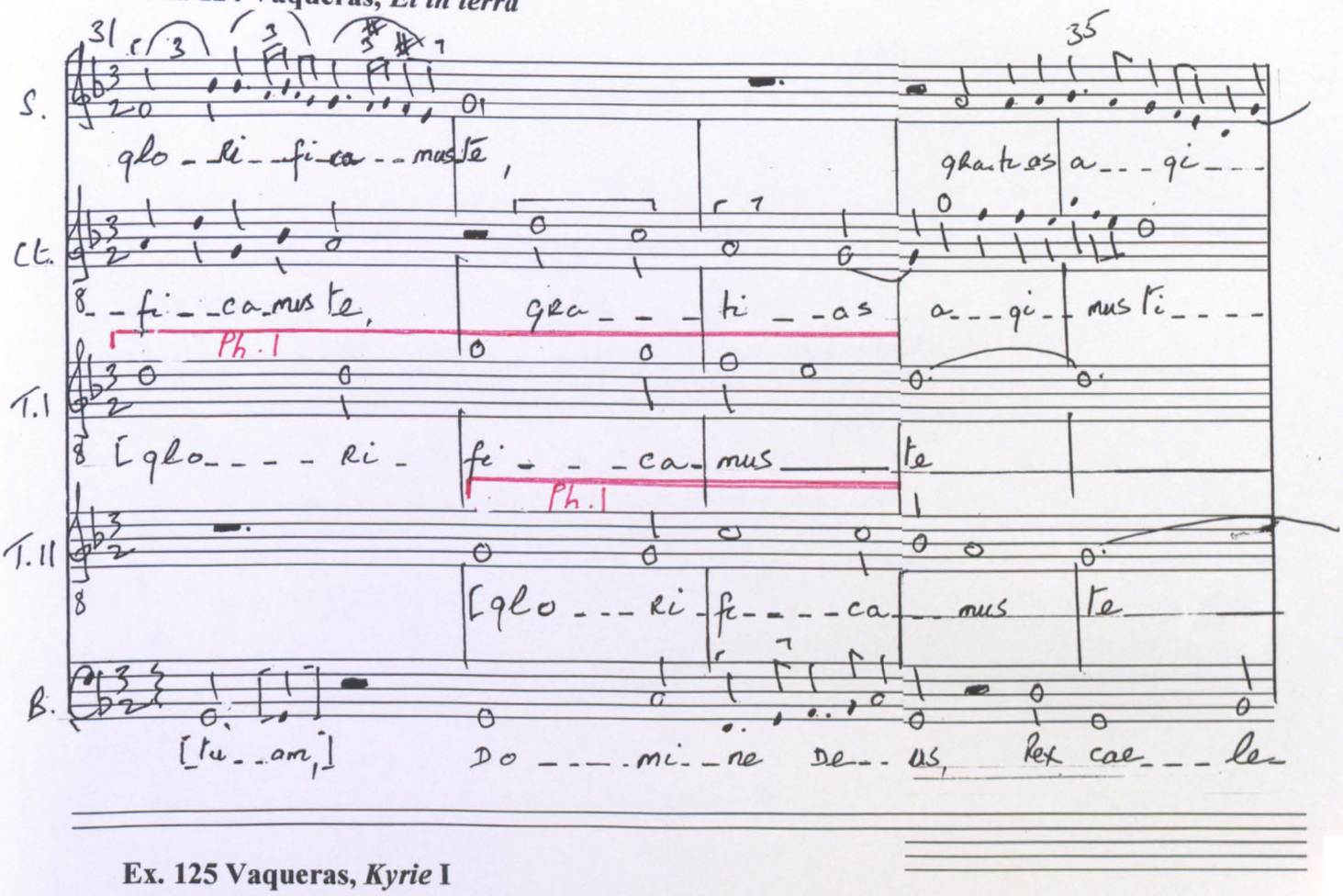
Ex. 122 Anonymous III, *Patrem*



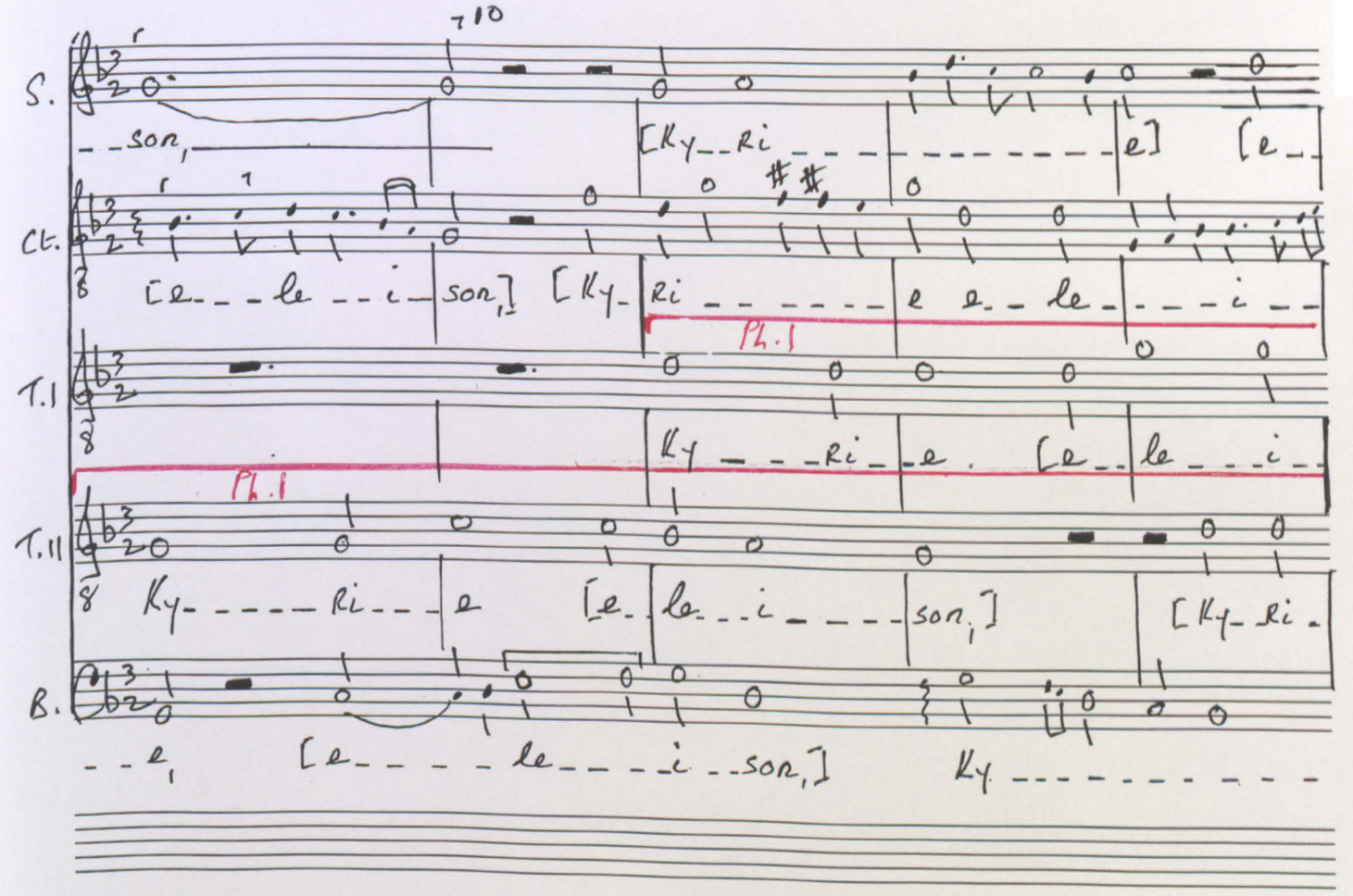
Ex. 123 Anonymous III, constructed sixth cantus-firmus statement

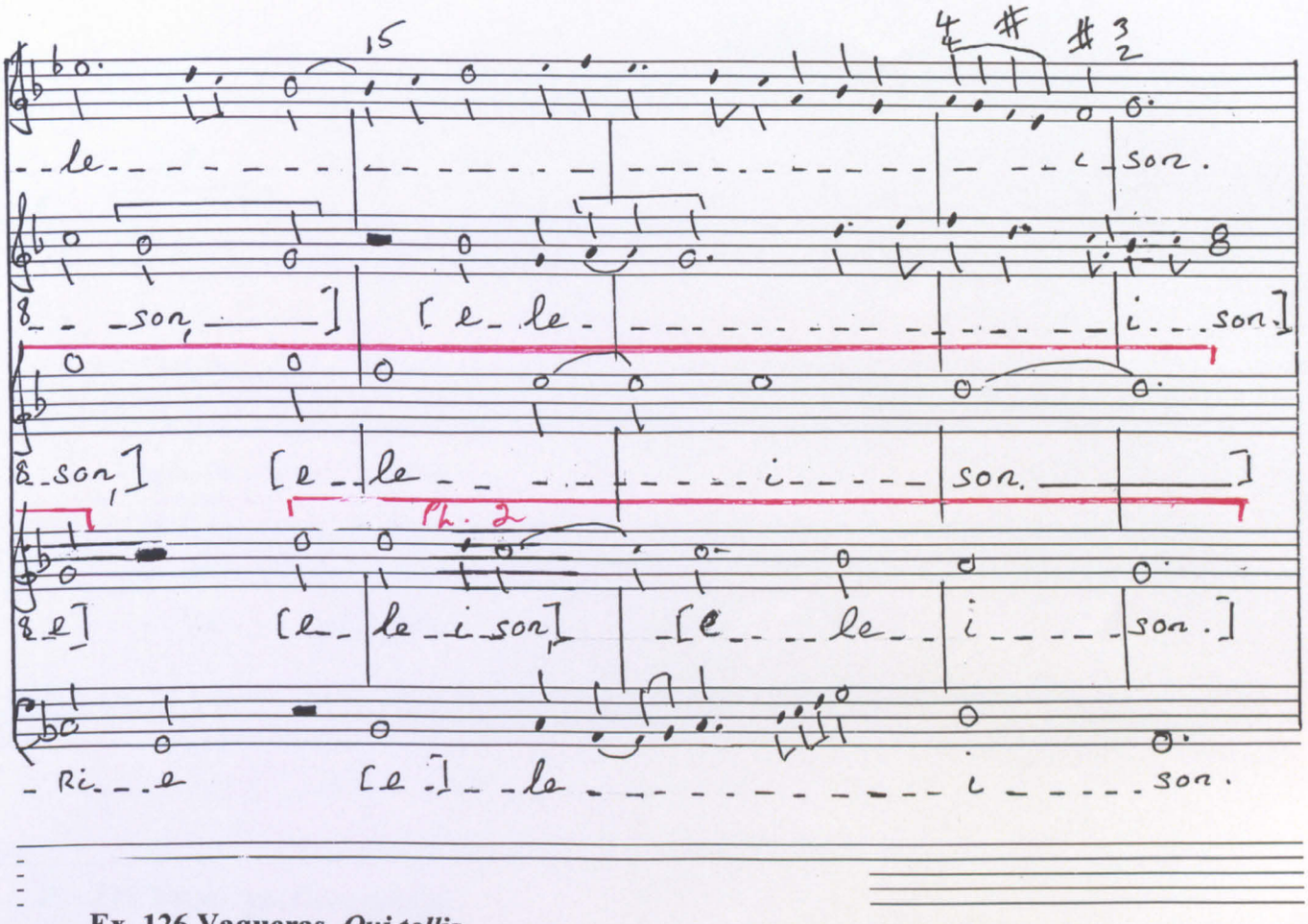


Ex. 124 Vaqueras, *Et in terra*

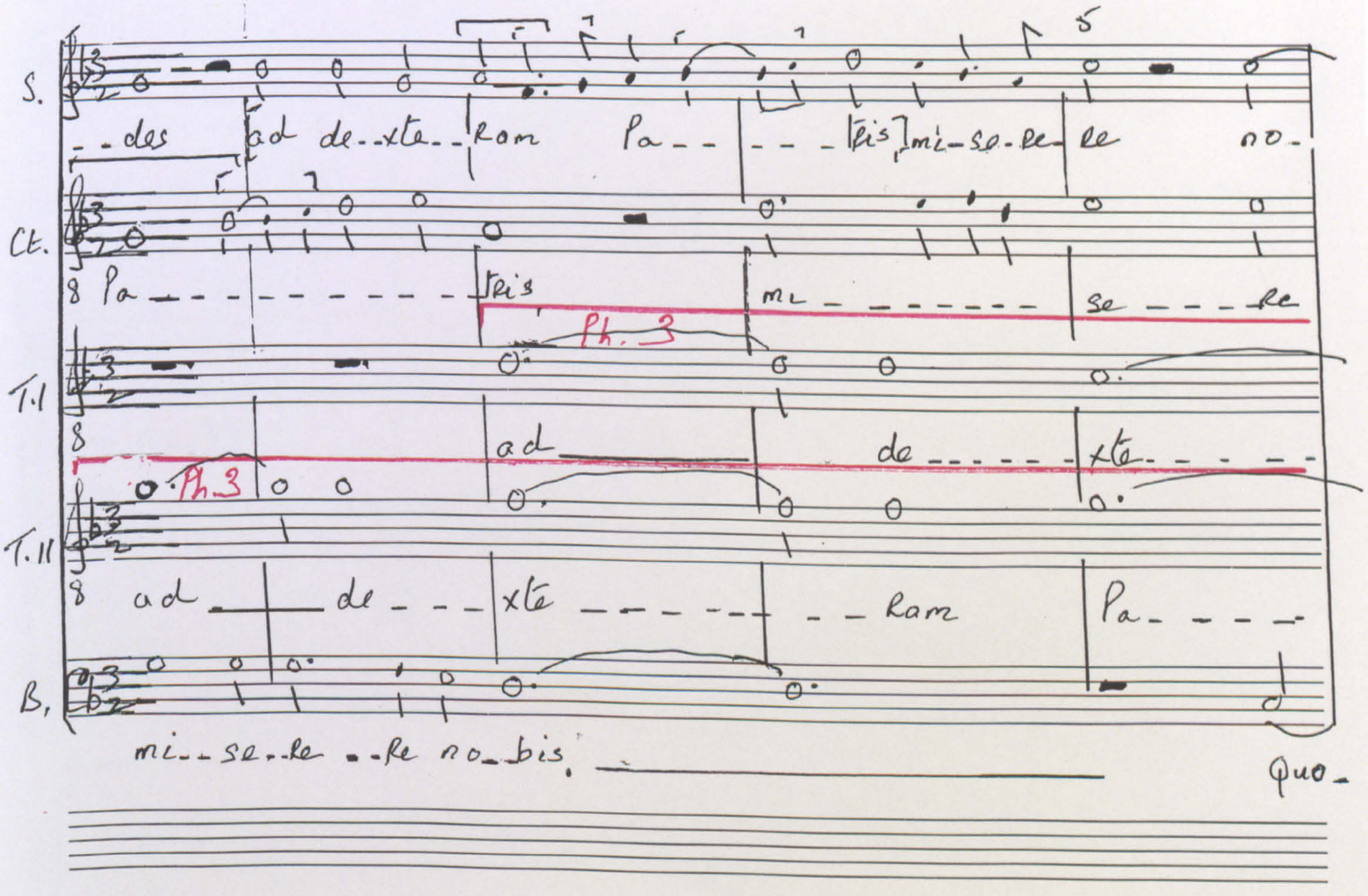


Ex. 125 Vaqueras, *Kyrie* I

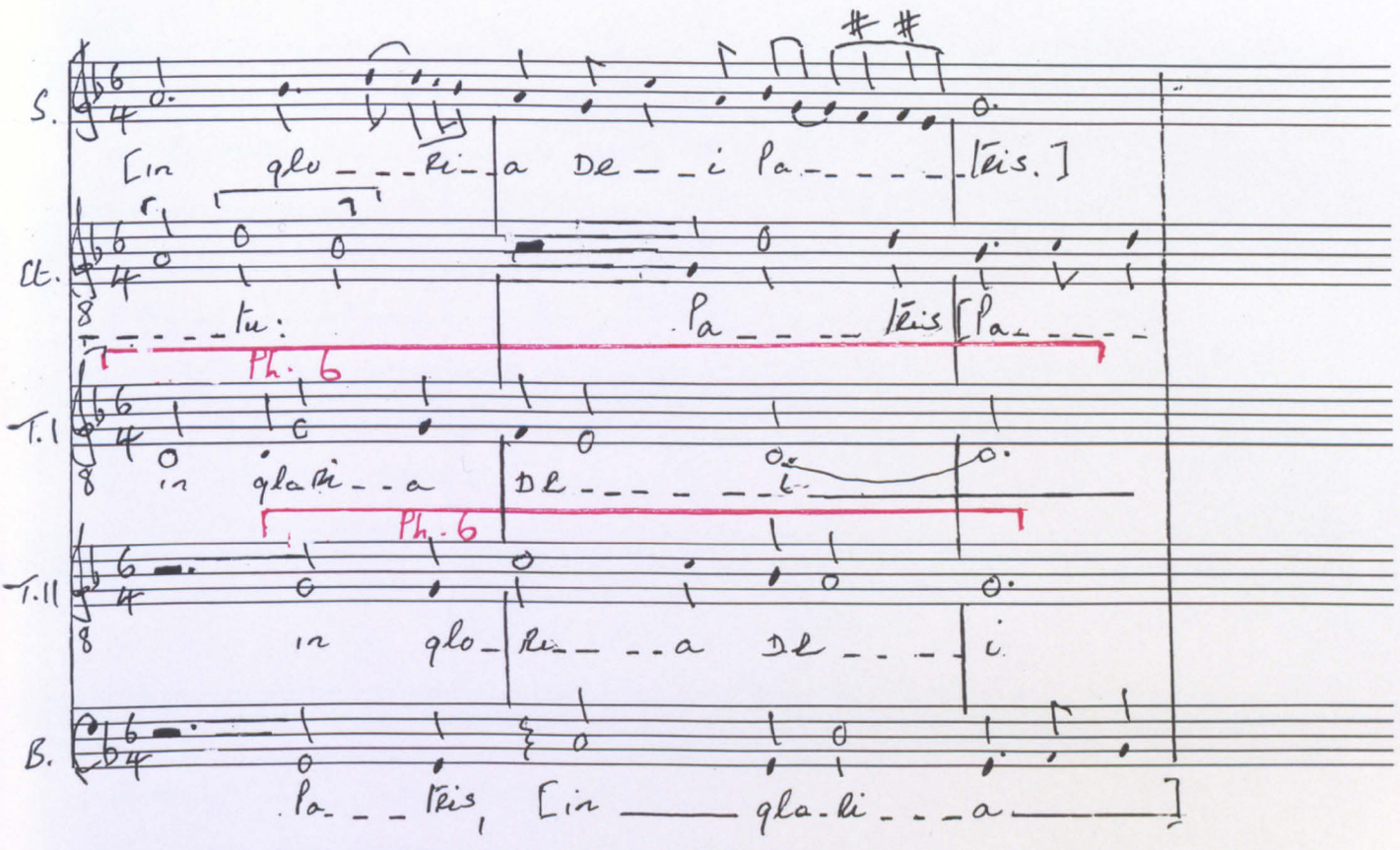




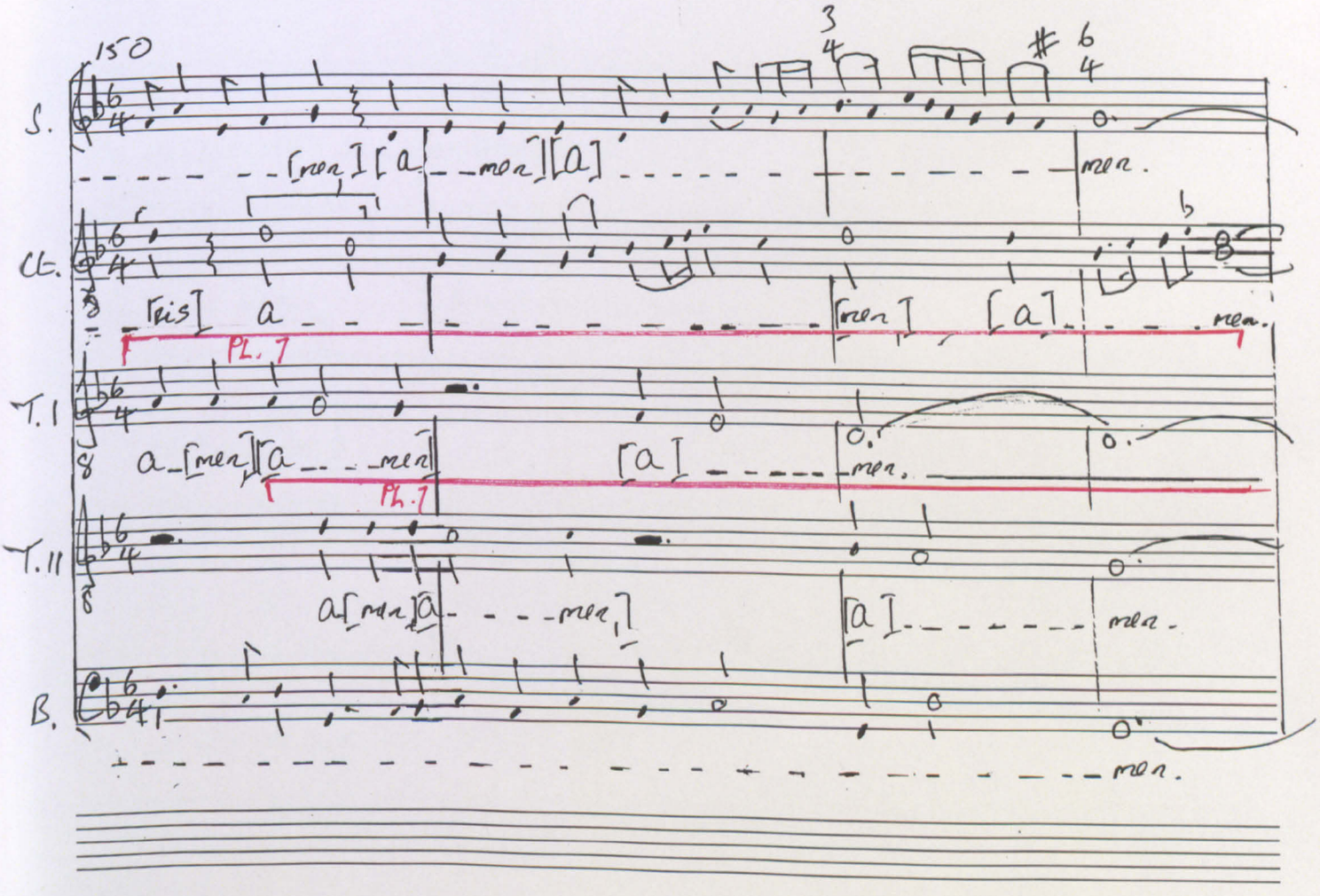
Ex. 126 Vaqueras, *Qui tollis*



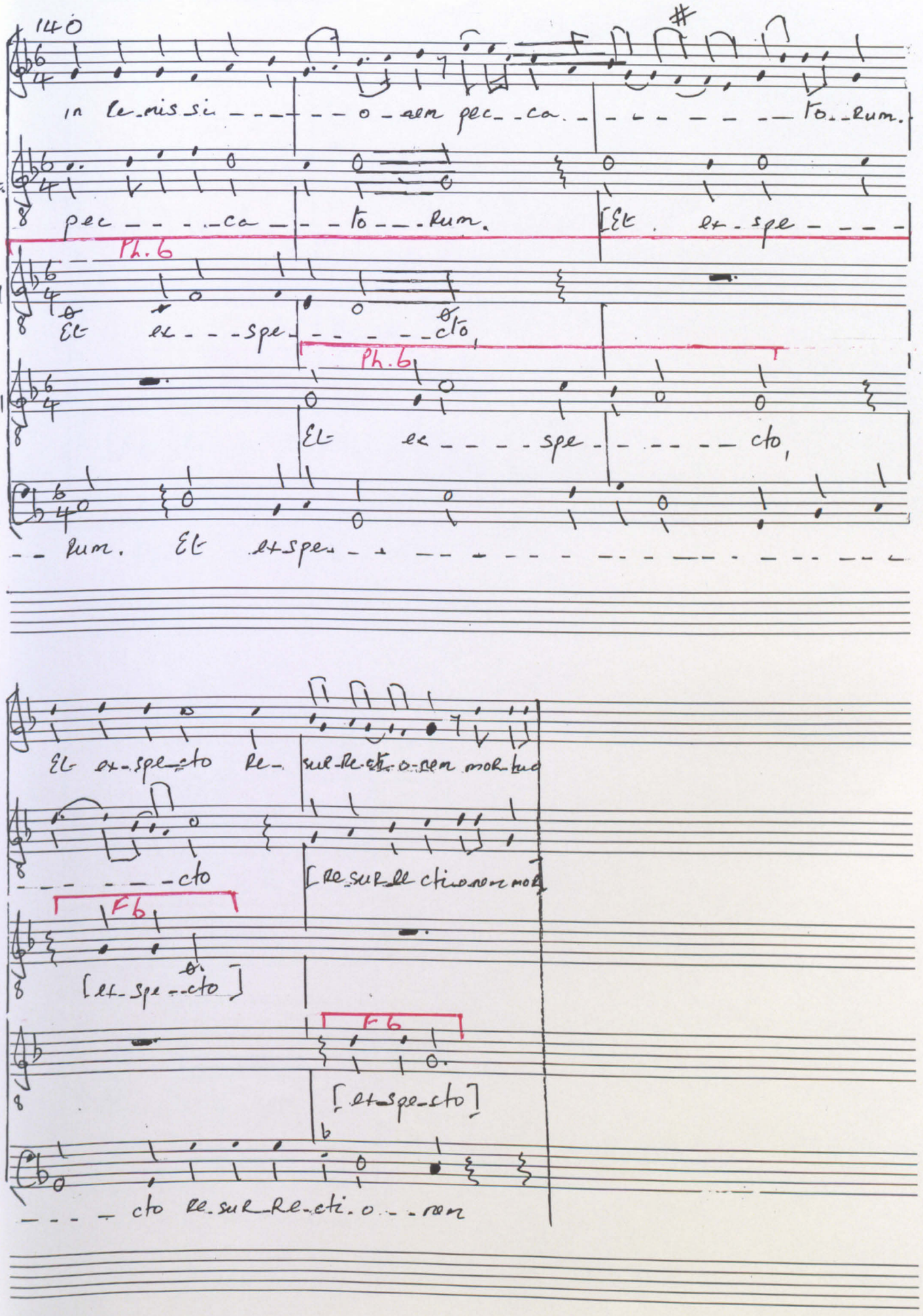
Ex. 127 Vaqueras, *Cum Sancto*



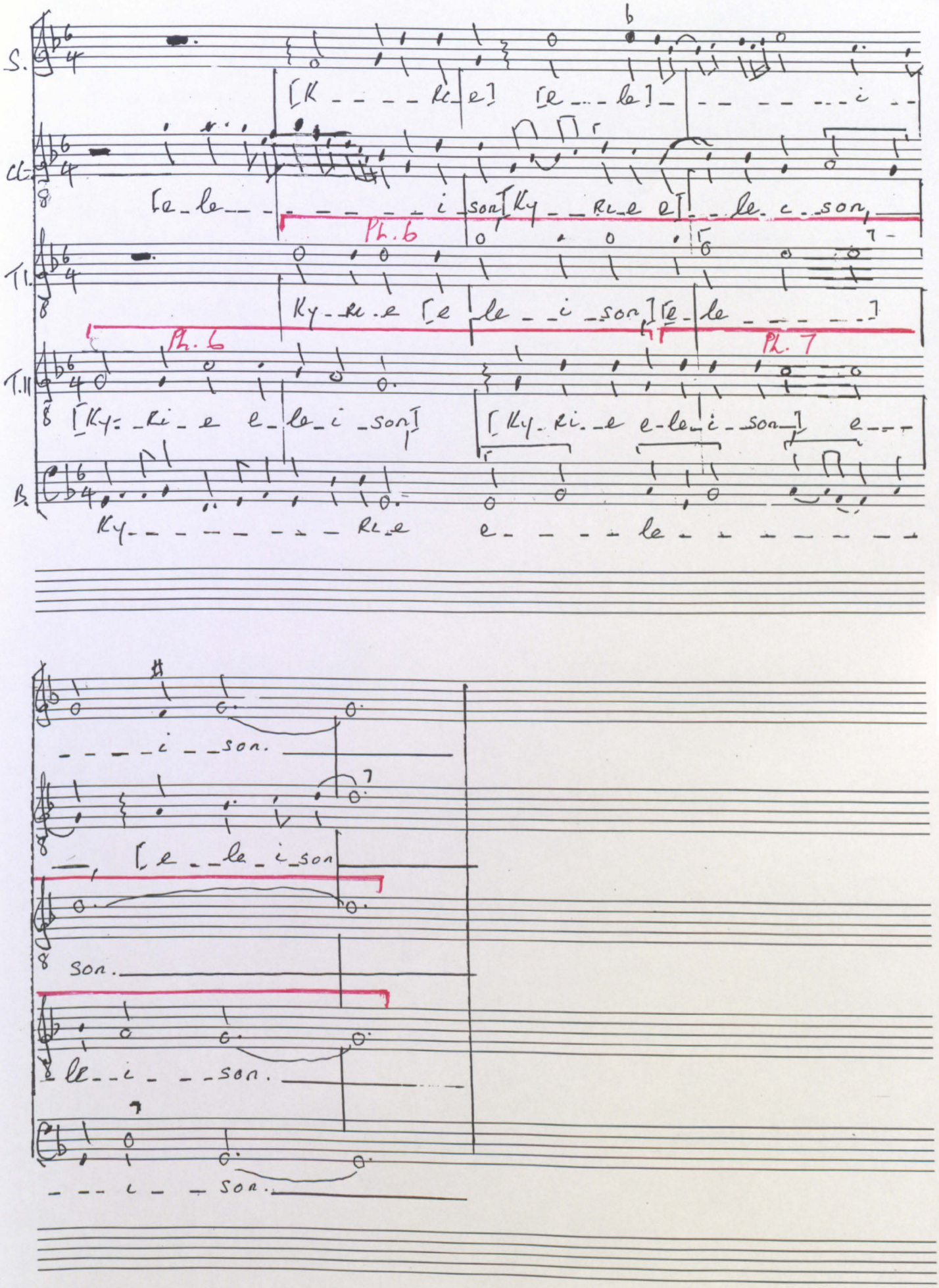
Ex. 128 Vaqueras, *Cum Sancto*



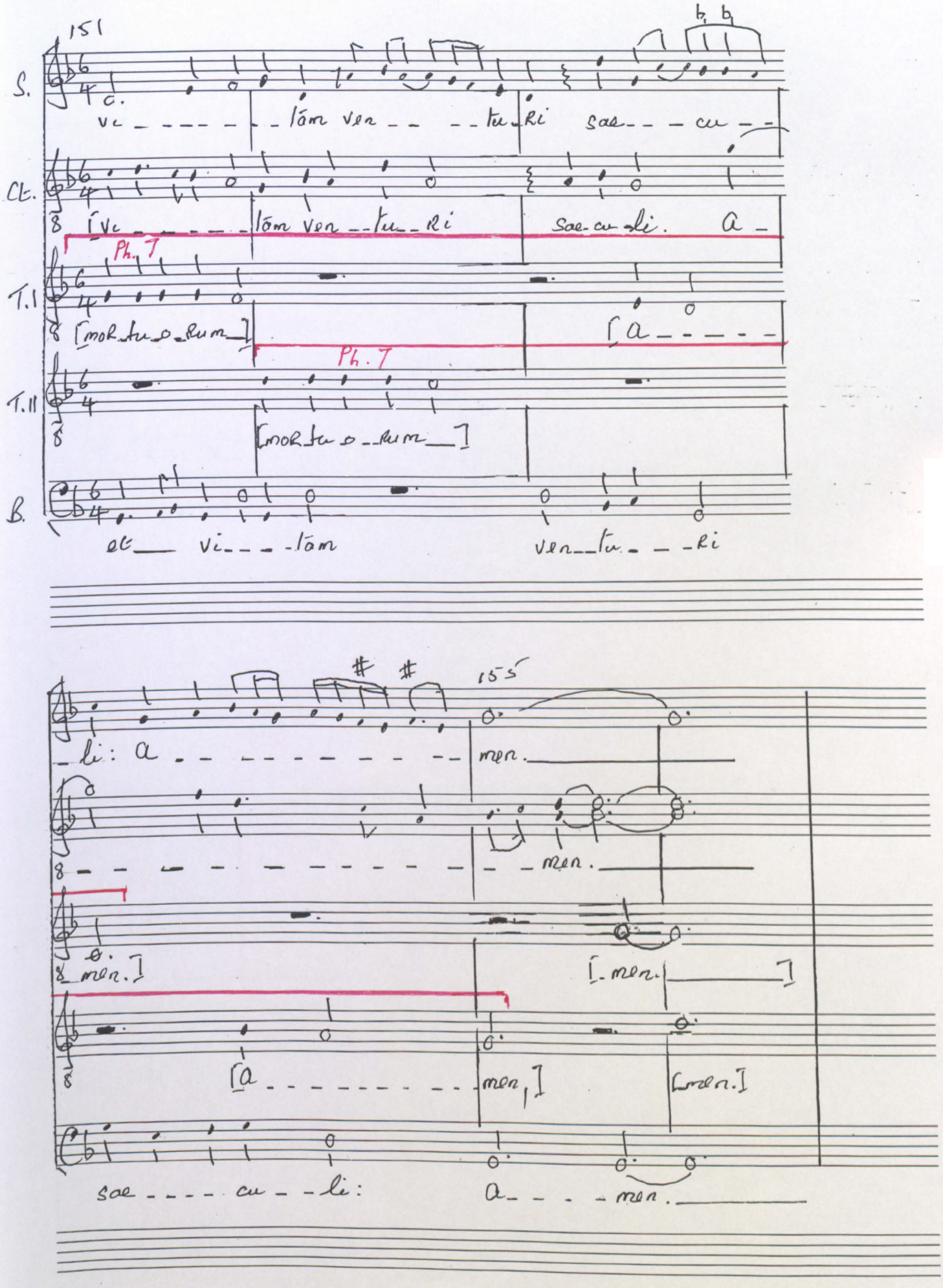
Ex. 129 Vaqueras, *Et in Spiritum*



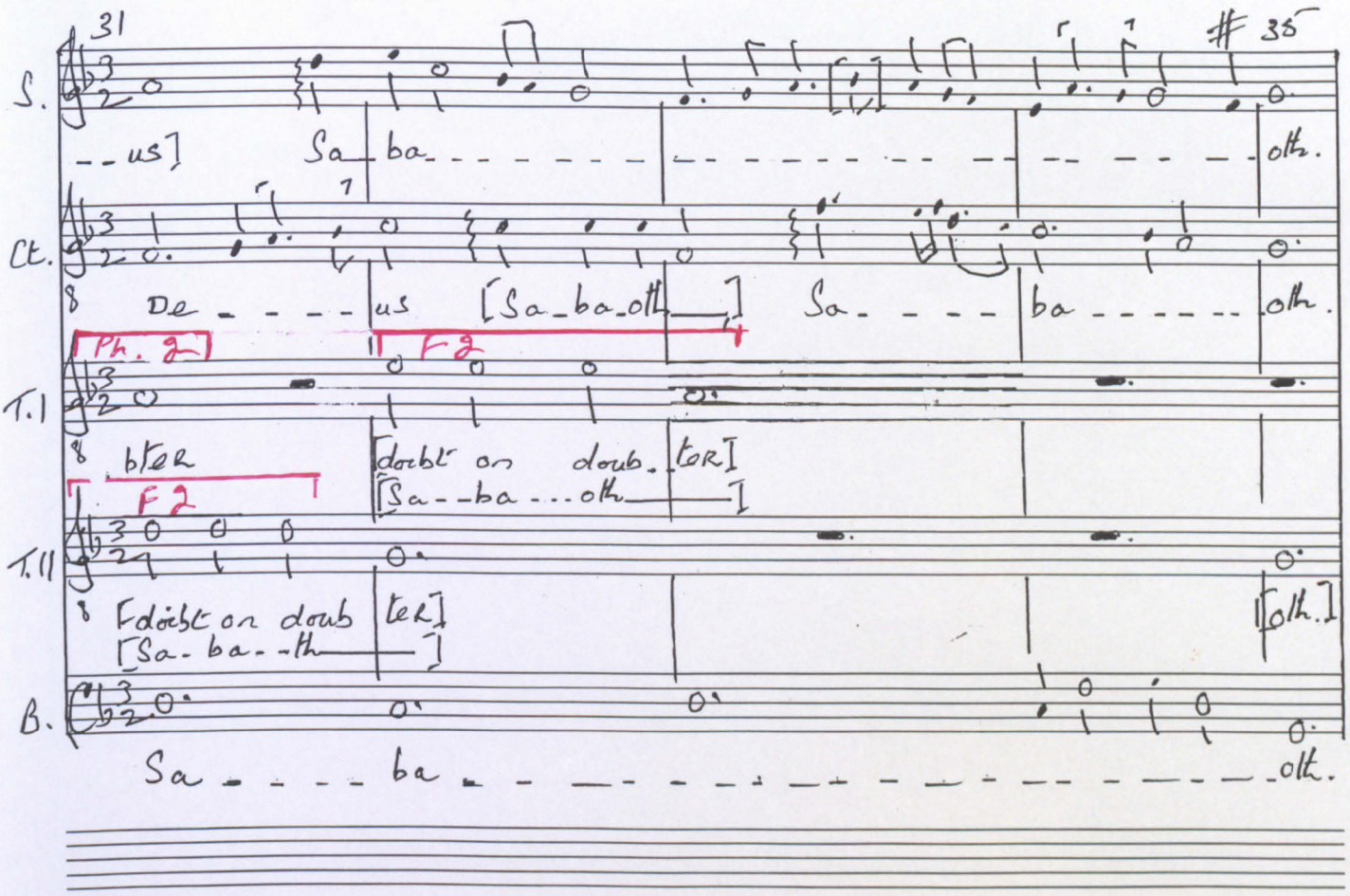
Ex. 130 Vaqueras, *Kyrie* II



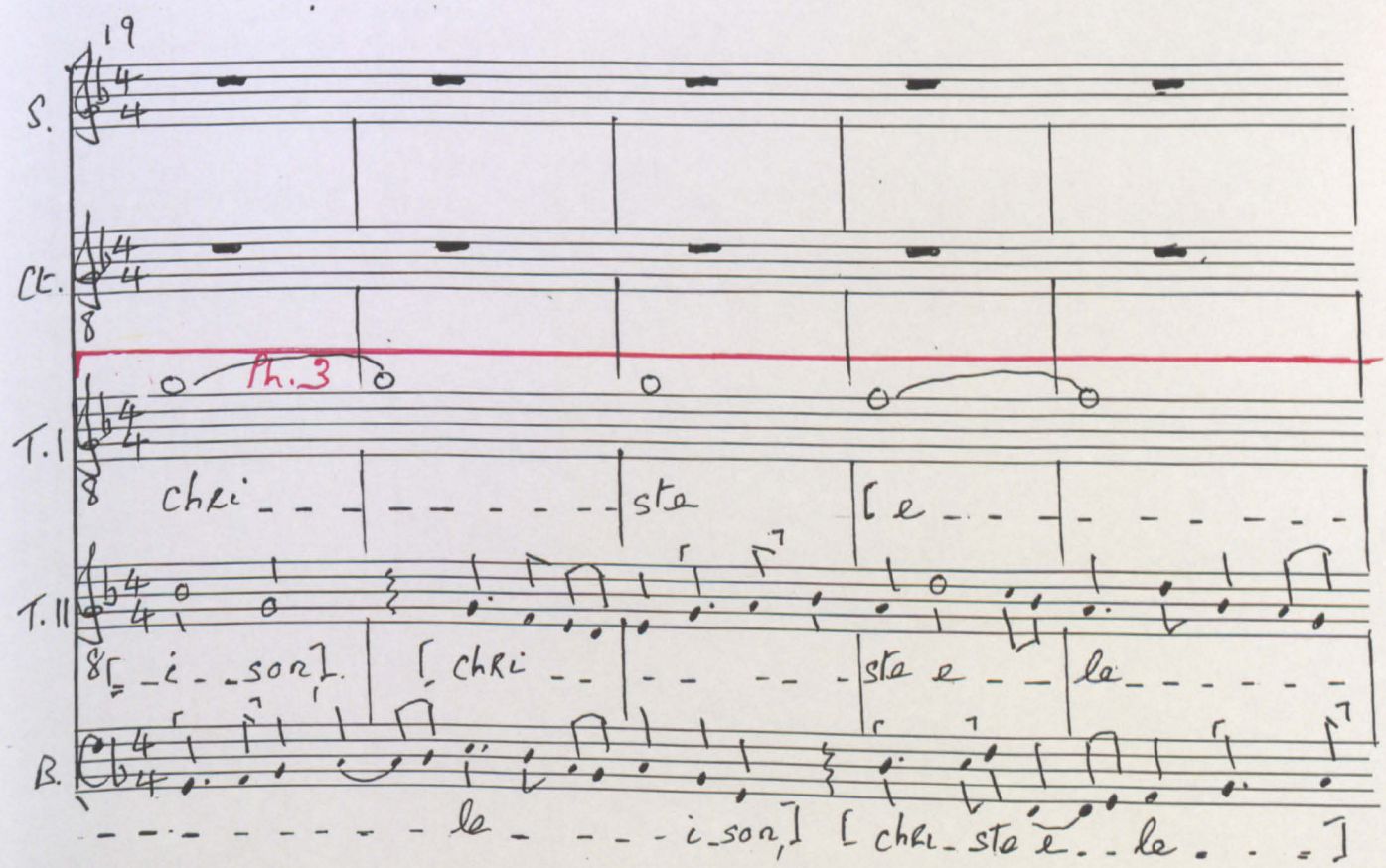
Ex. 131 Vaqueras, *Et in Spiritum*

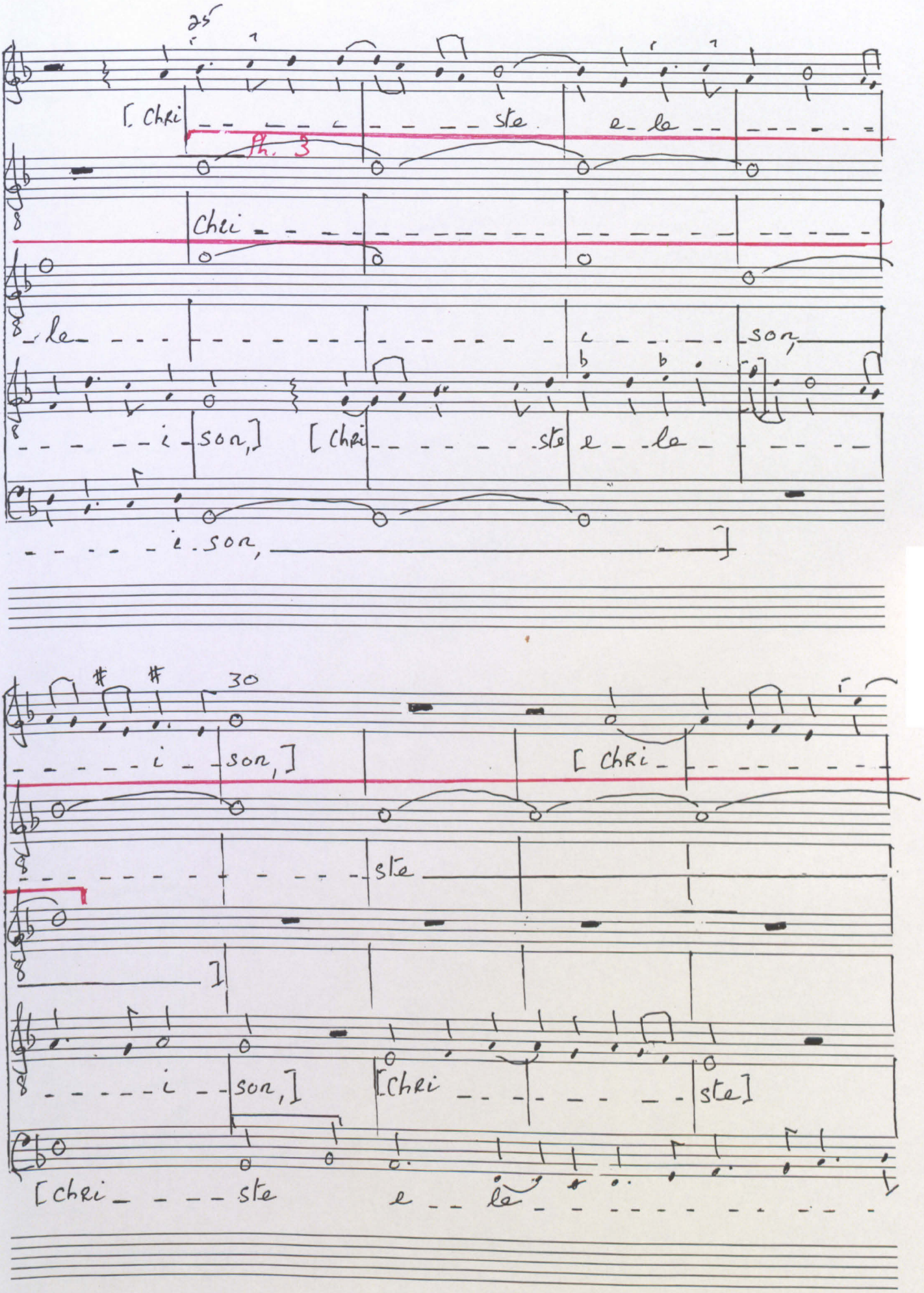


Ex. 132 Vaqueras, *Sanctus*



Ex. 133 Vaqueras, *Christe*

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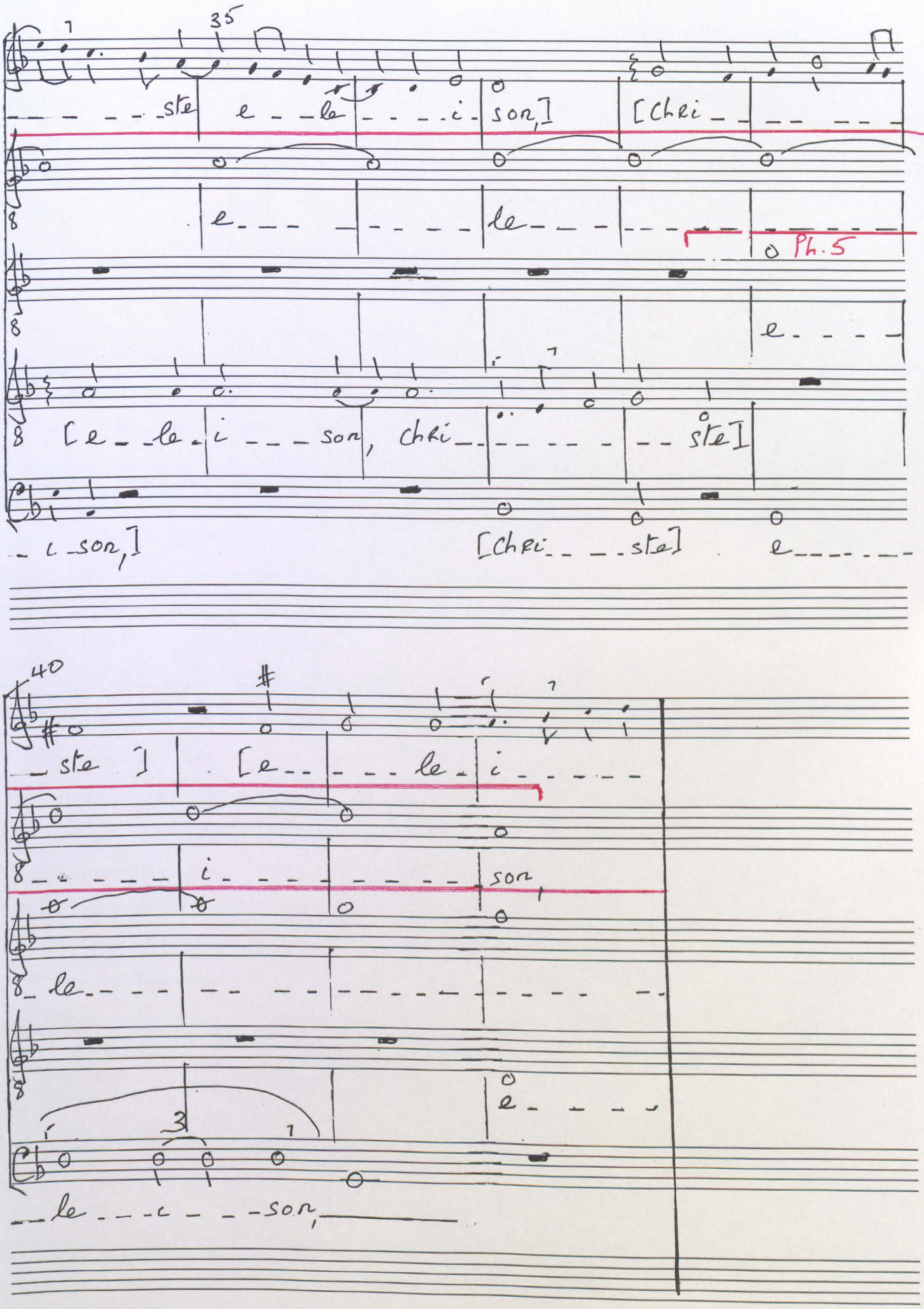
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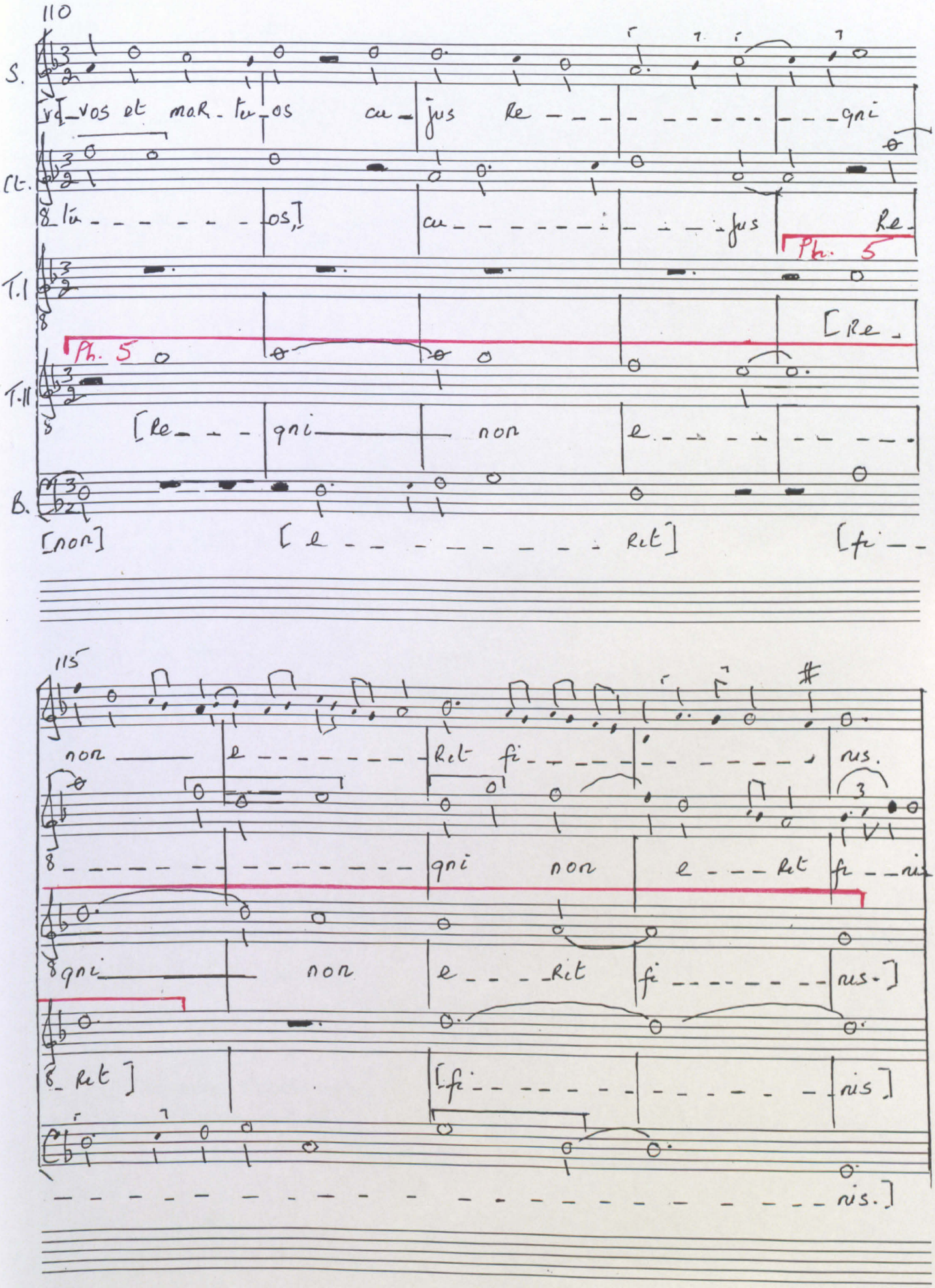
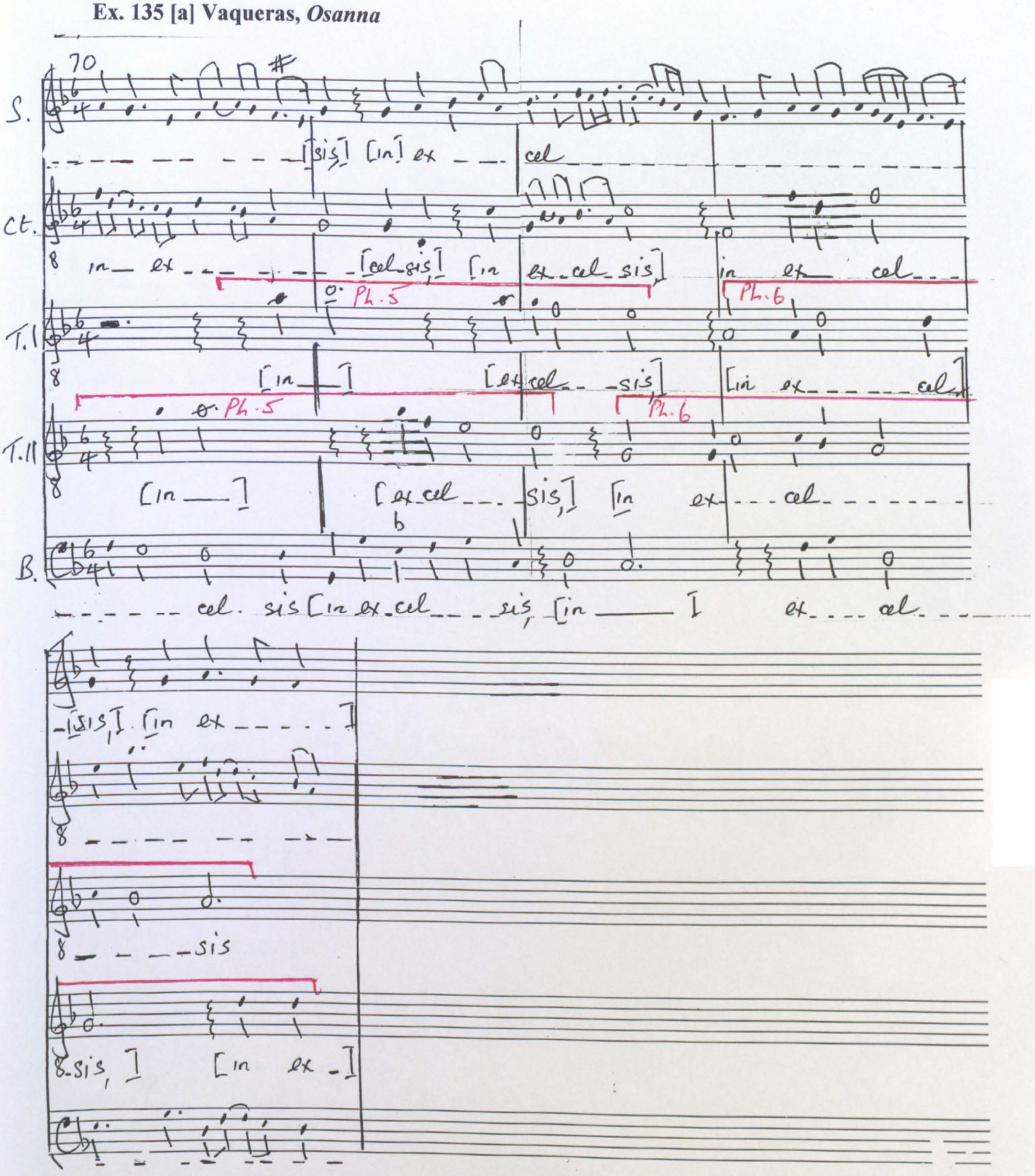
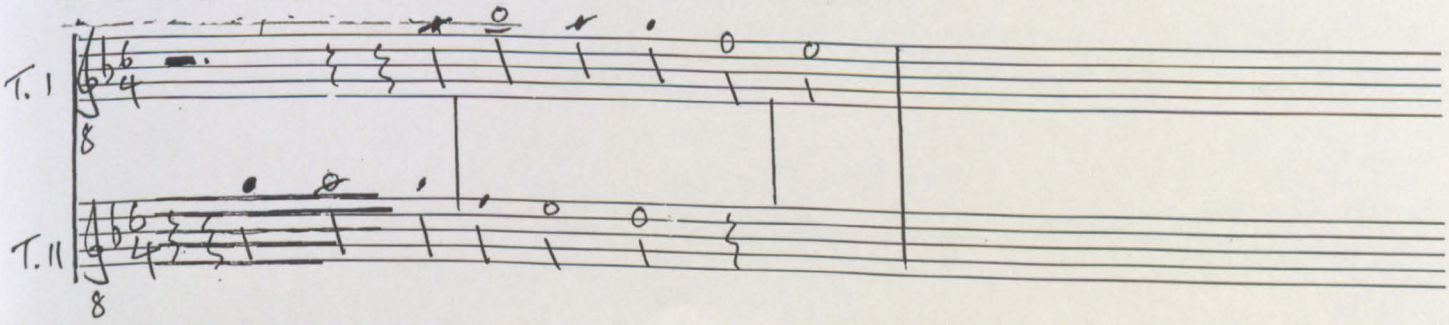
Ex. 134 Vaqueras, *Qui propter*



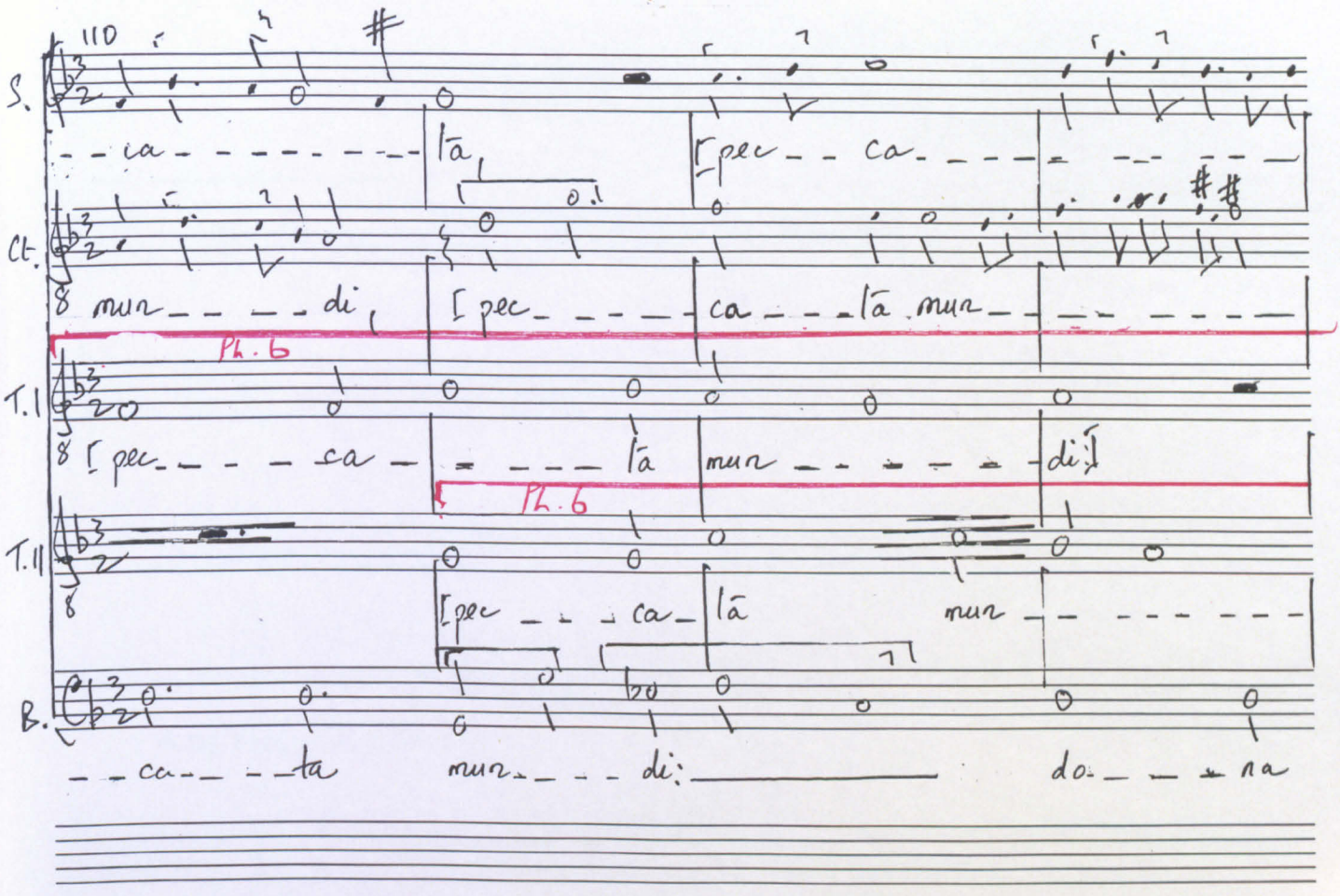
Ex. 135 [a] Vaqueras, *Osanna*

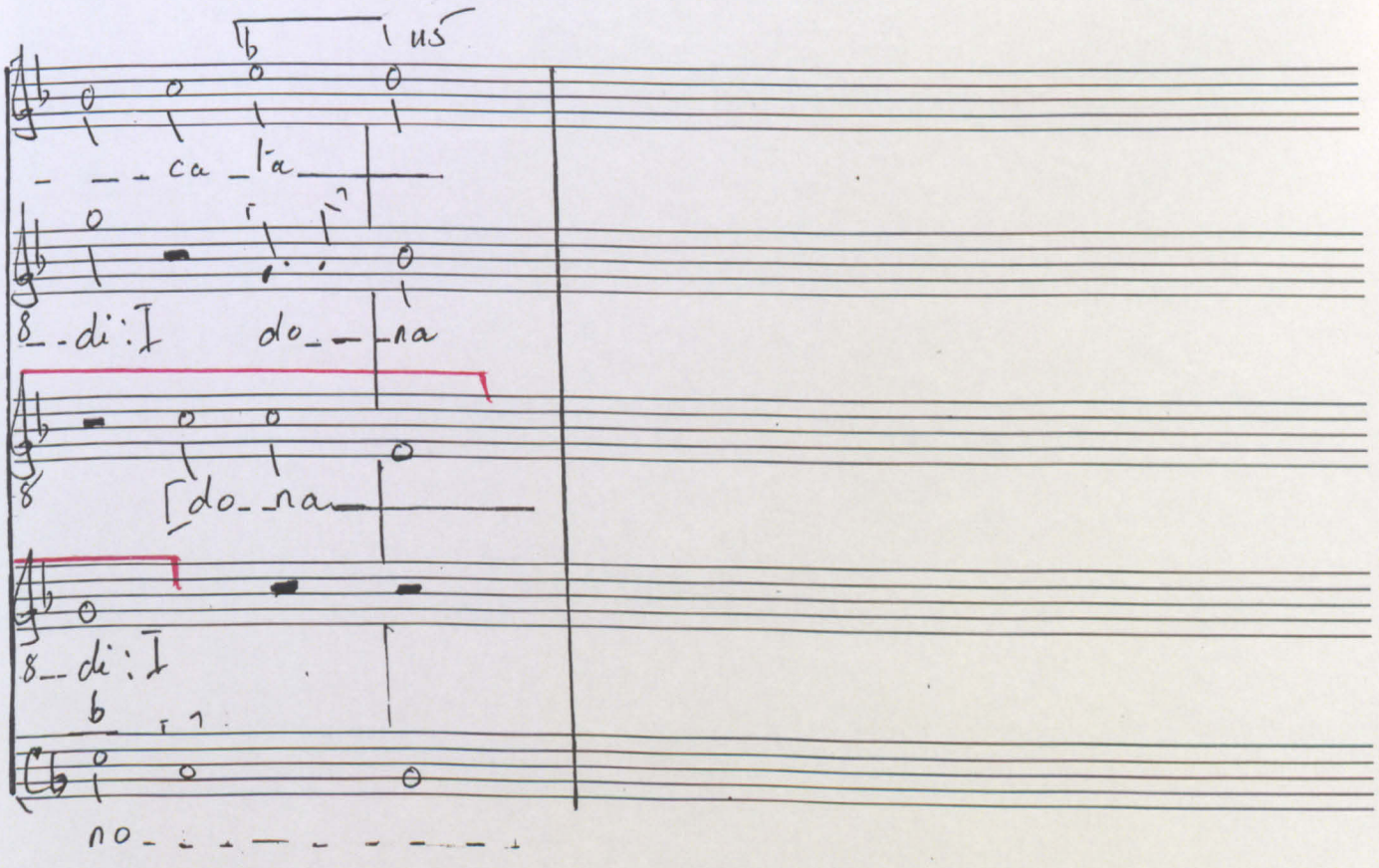


Ex. 135 [b] Vaqueras, *Osanna* reconstructed canonic parts

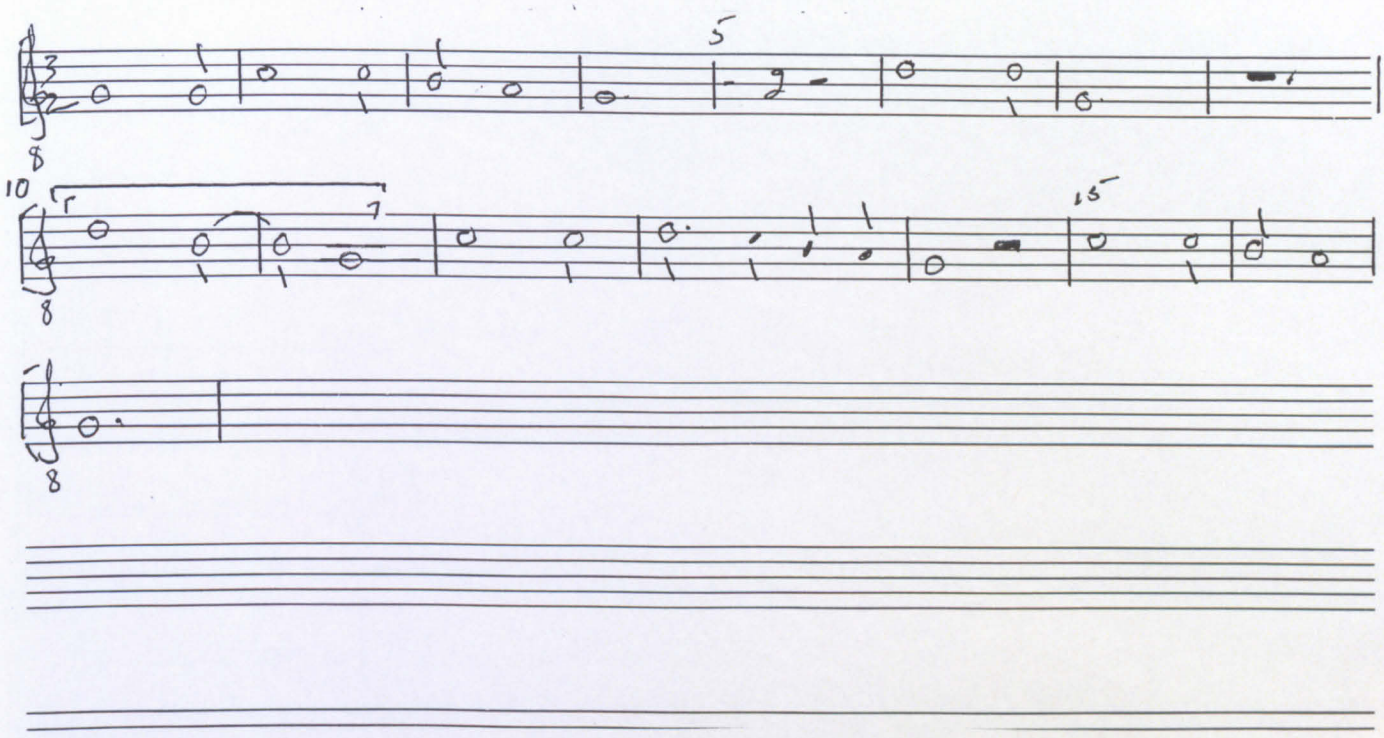


Ex. 136 Vaqueras, *Agnus* III

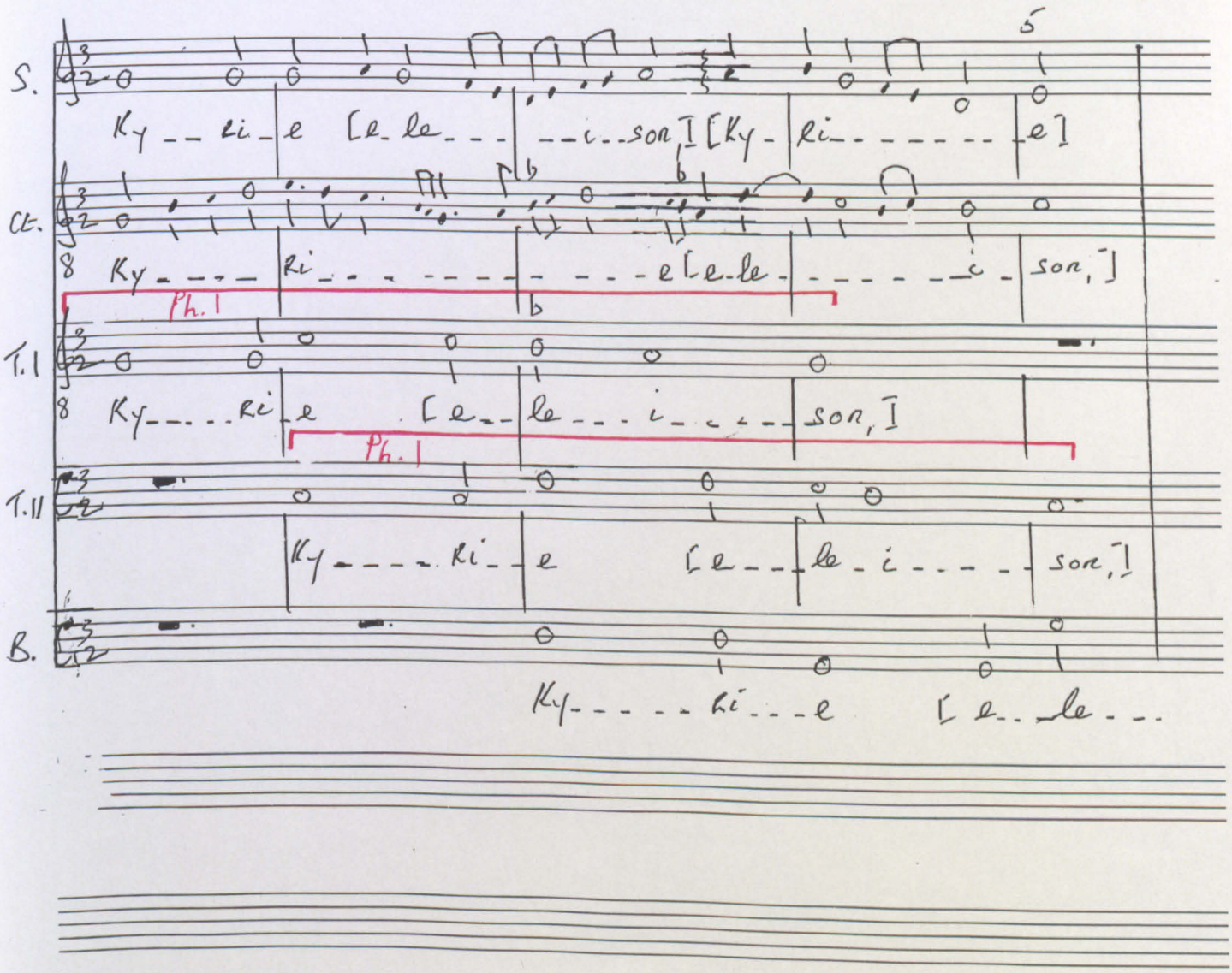




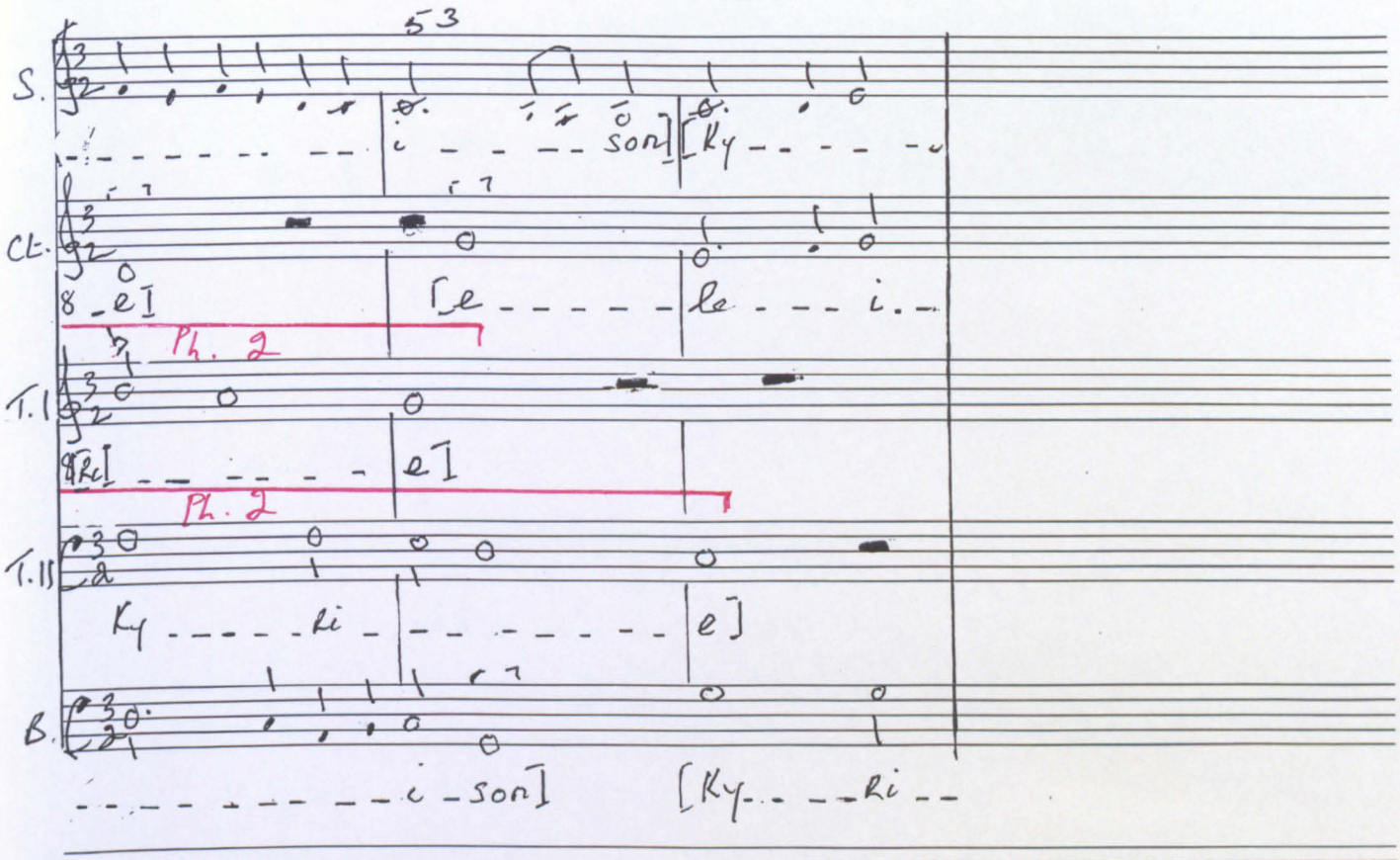
Ex. 137 Forestier, design of the cantus firmus, *Kyrie* I



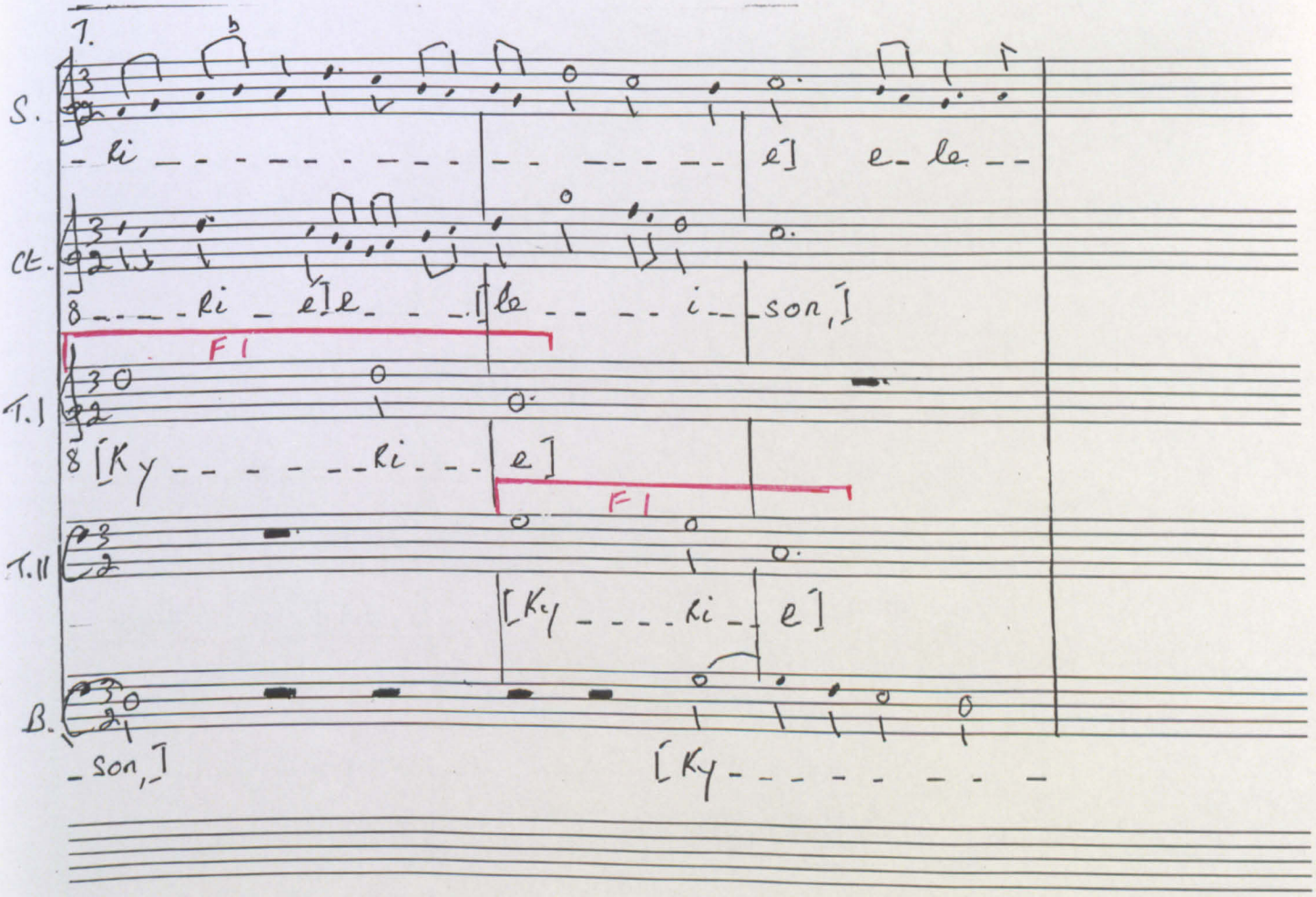
138 [a] Forestier, *Kyrie* I



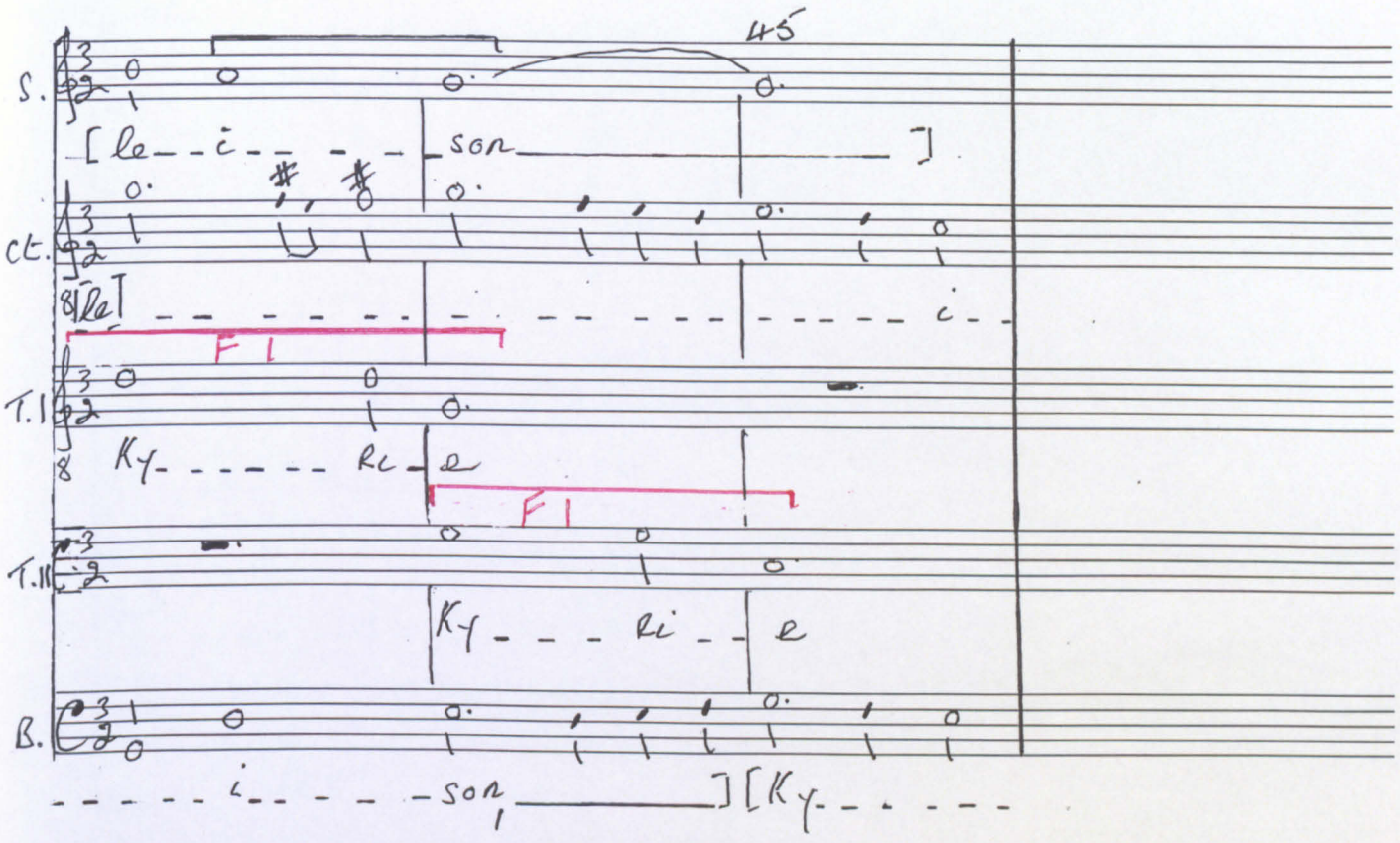
138 [b] Forestier, *Kyrie* II



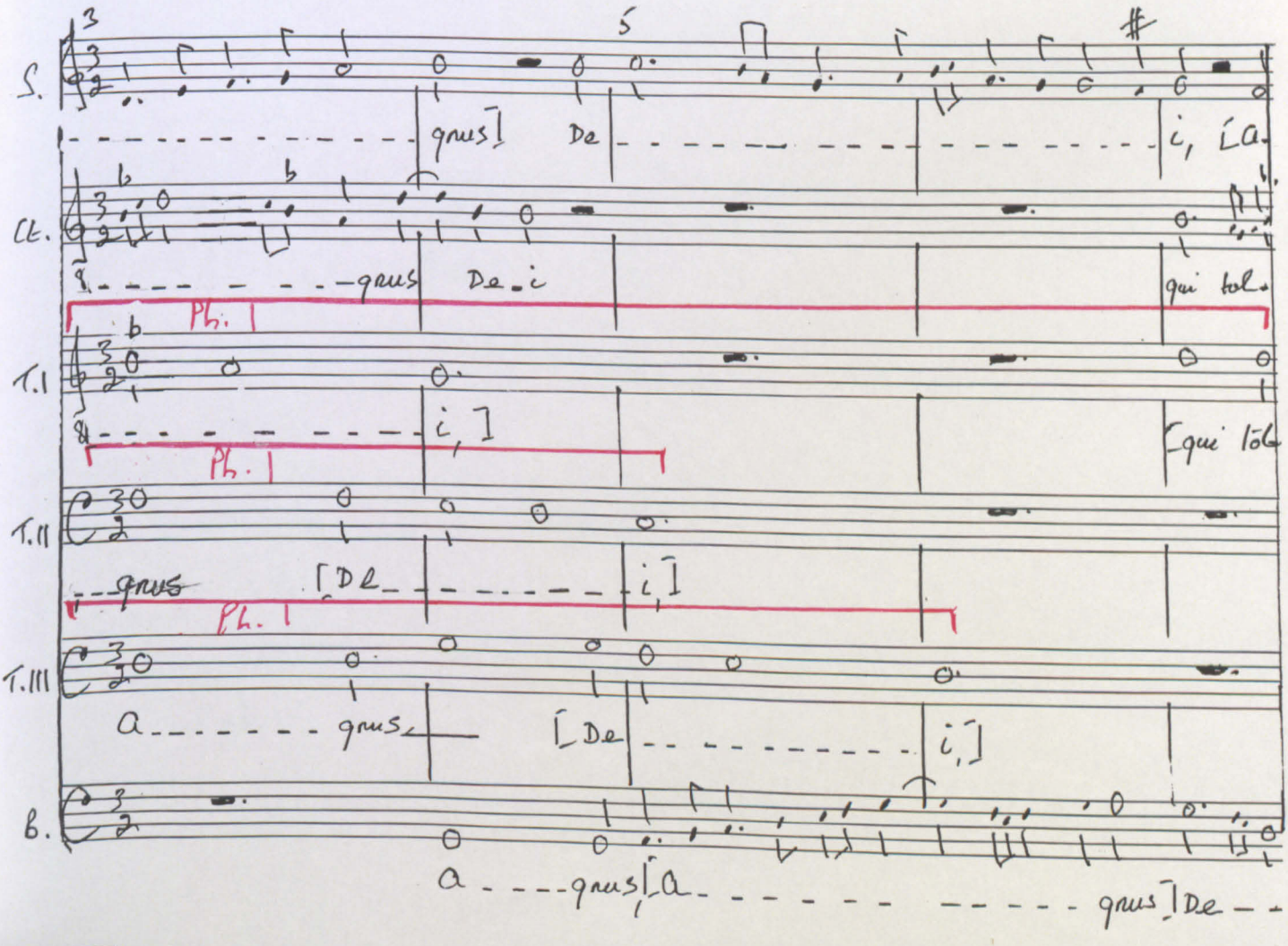
Ex. 138 [c] Forestier, *Kyrie* I



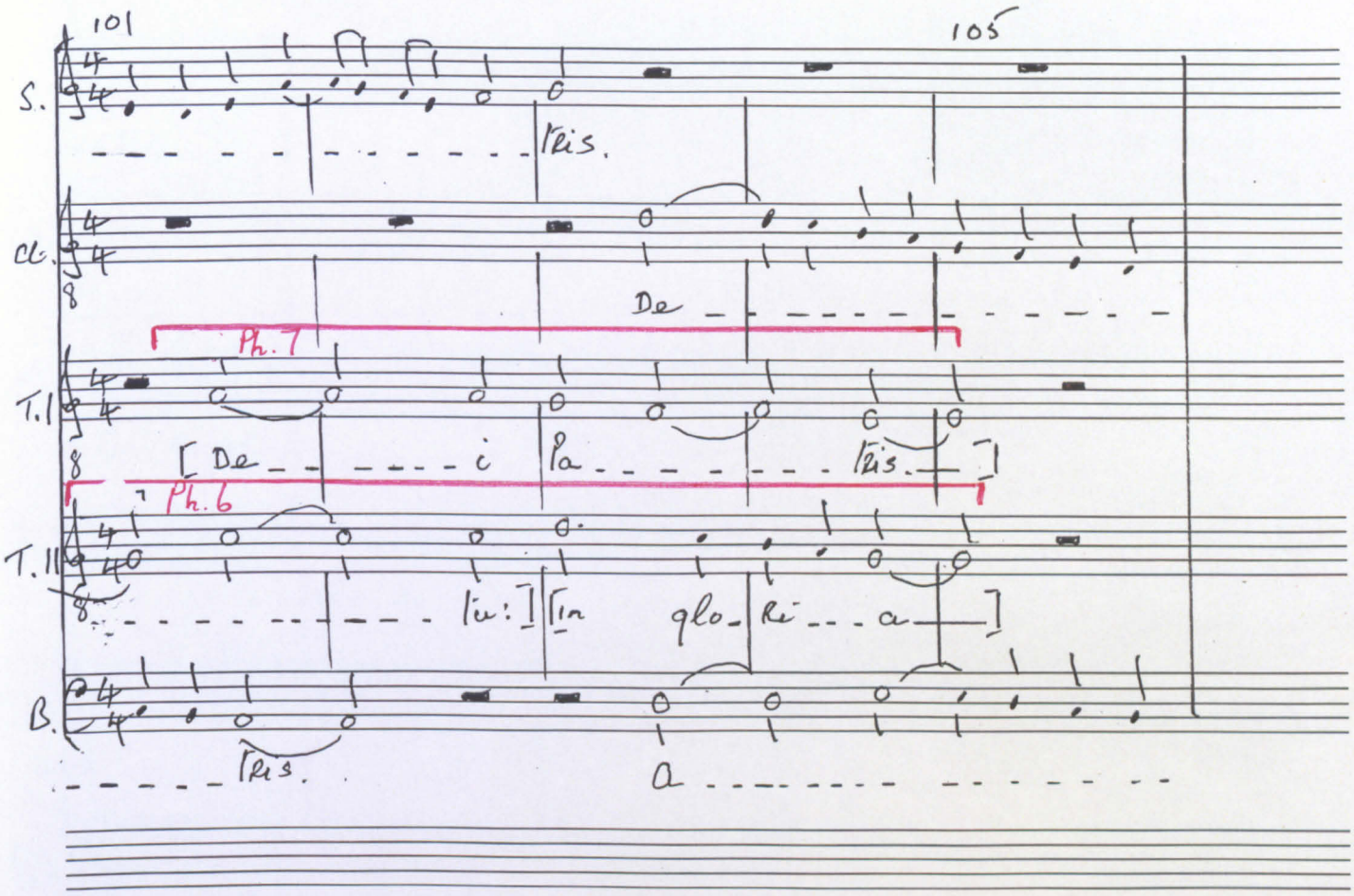
Ex. 138 [d] Forestier, *Kyrie* II



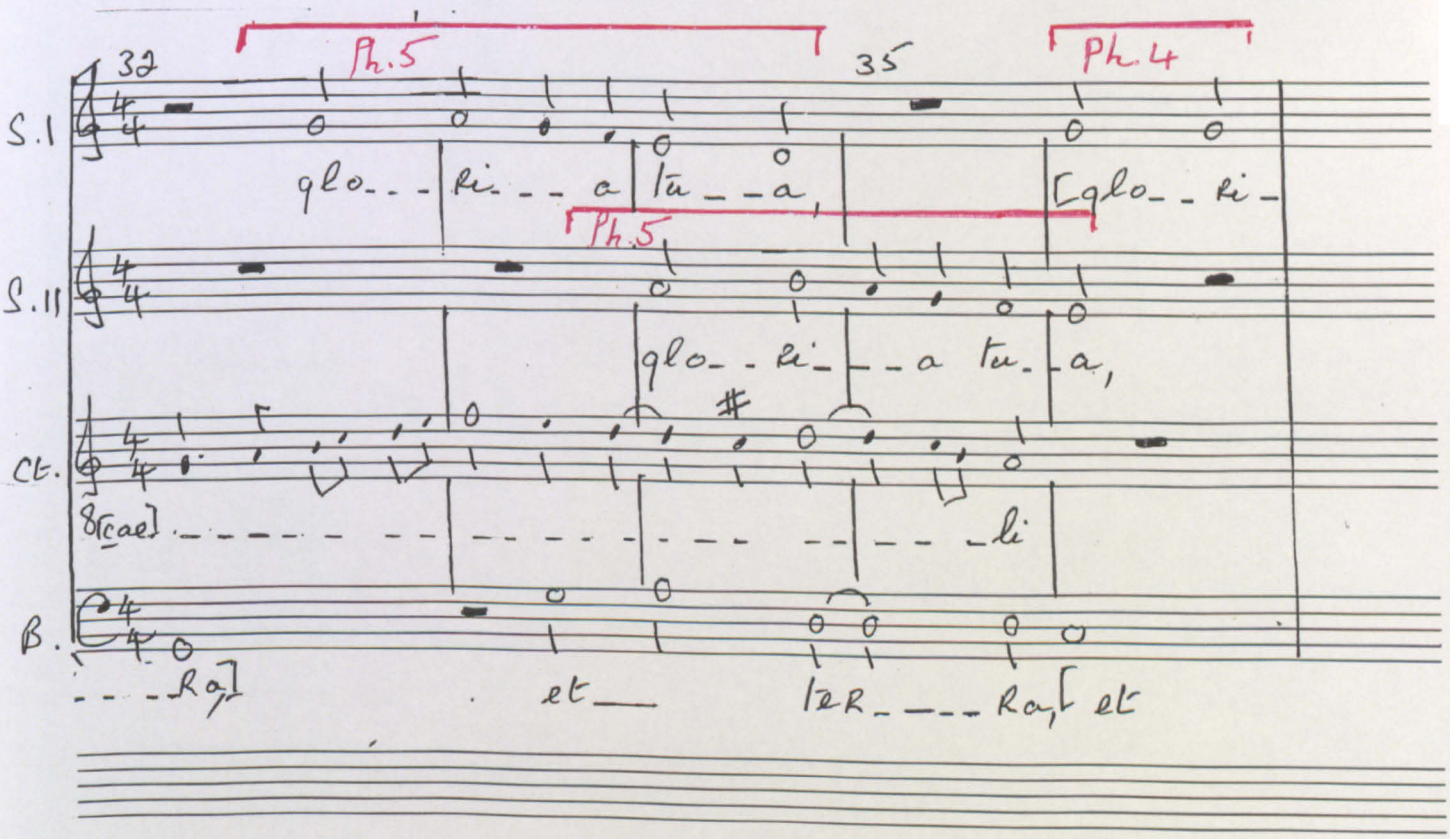
Ex. 139 Forestier, *Agnus* I



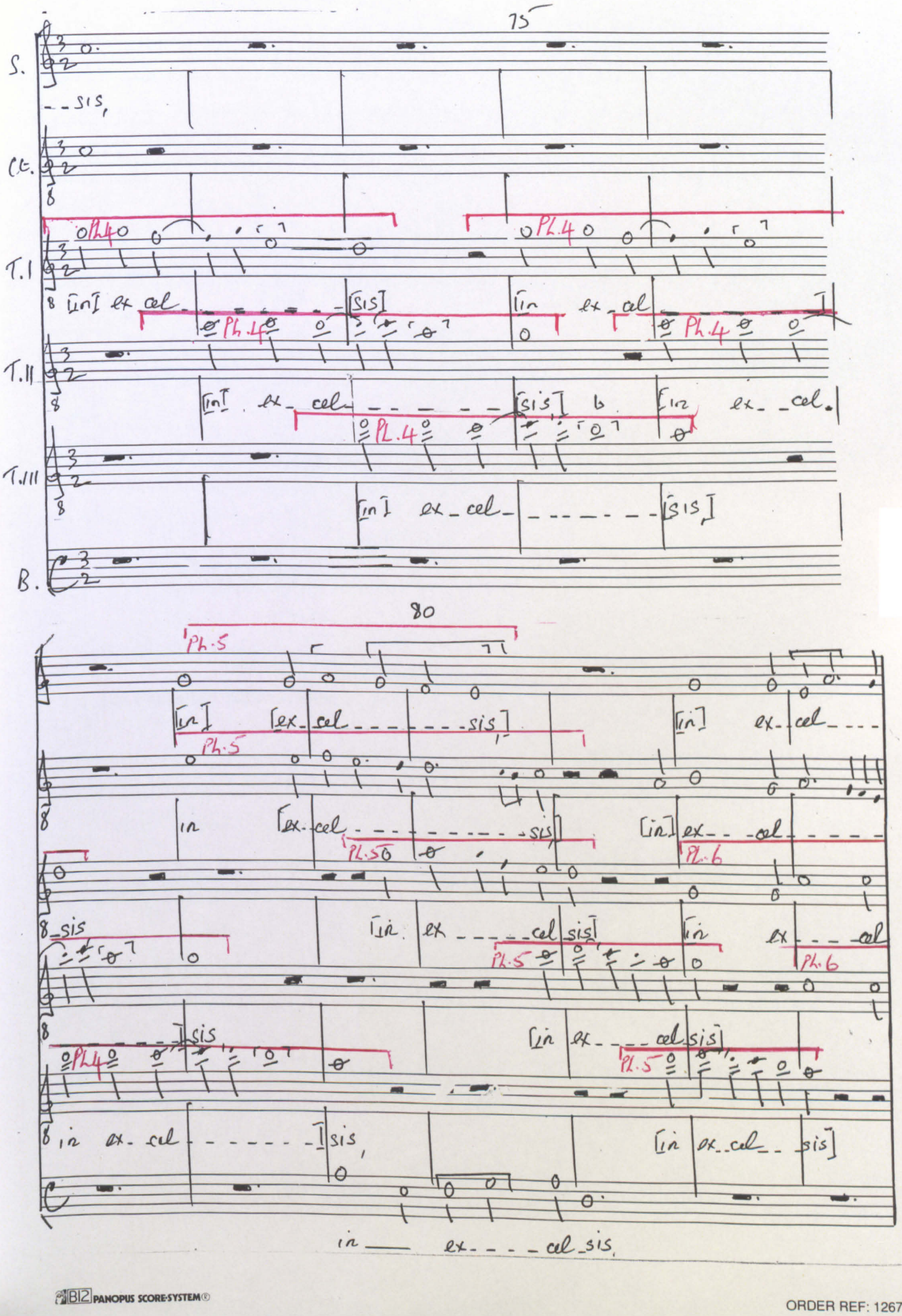
Ex. 140 Forestier, *Qui tollis*



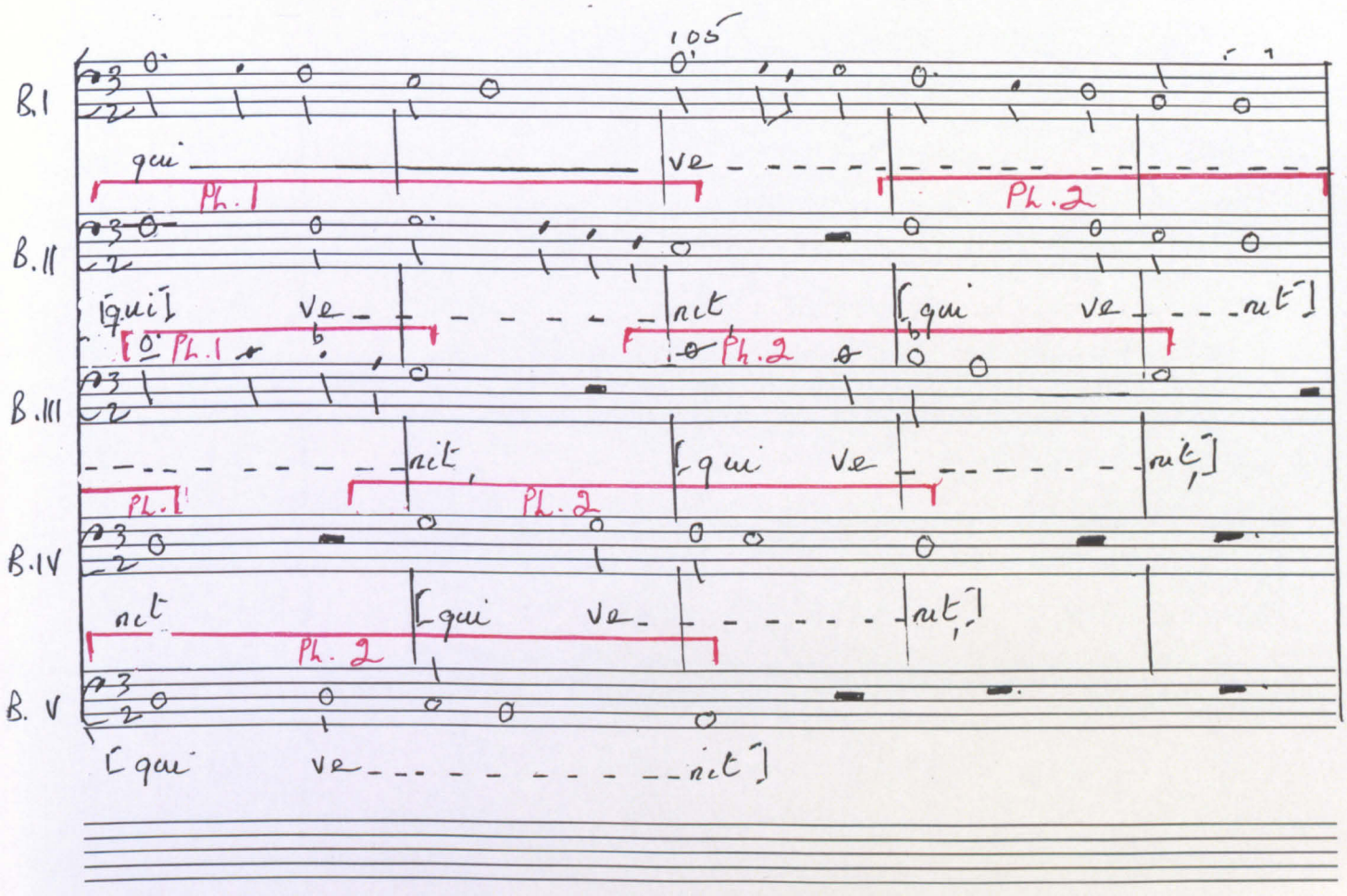
Ex. 141 Forestier, *Pleni sunt caeli*



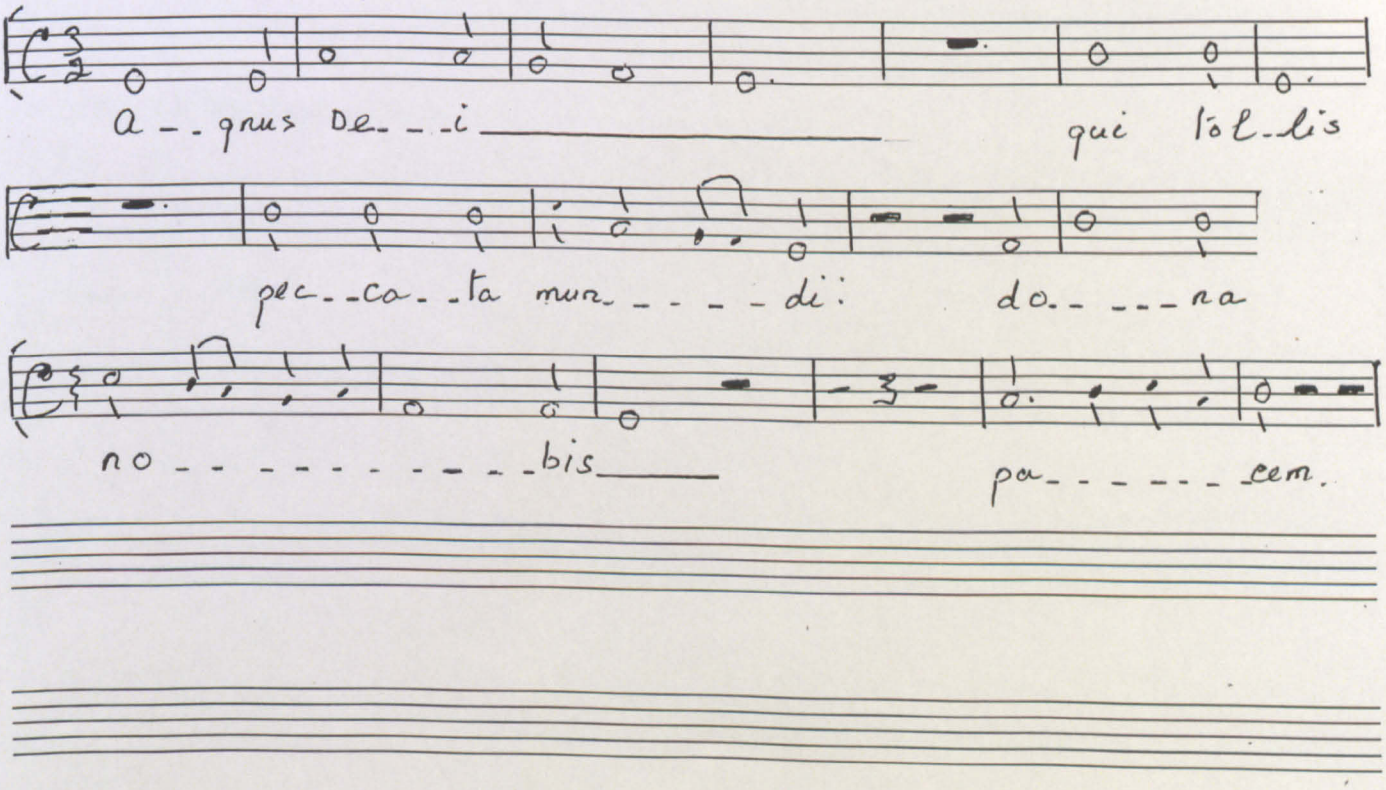
Ex. 142 Forestier, *Osanna*



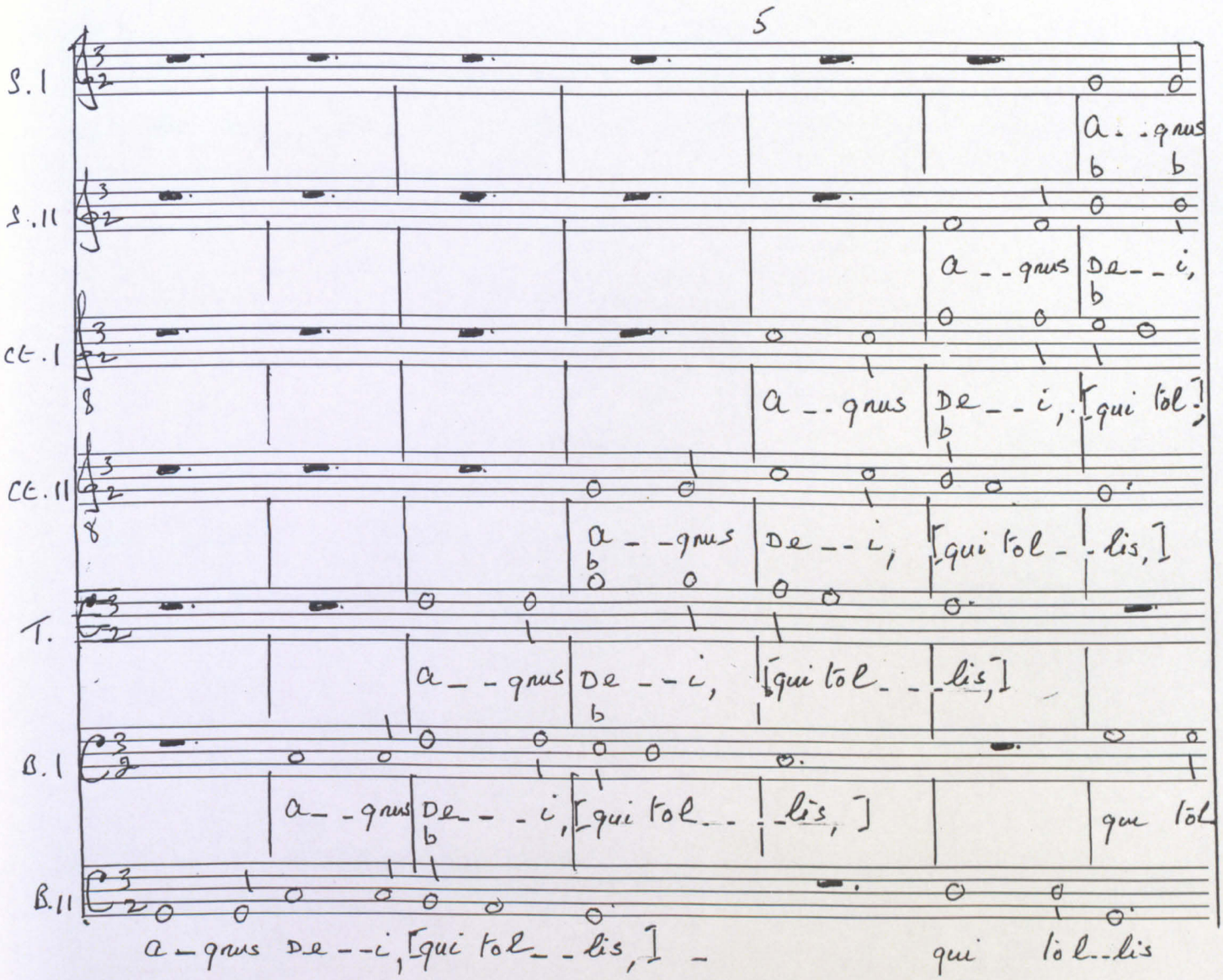
Ex. 143 Forestier, *Benedictus*



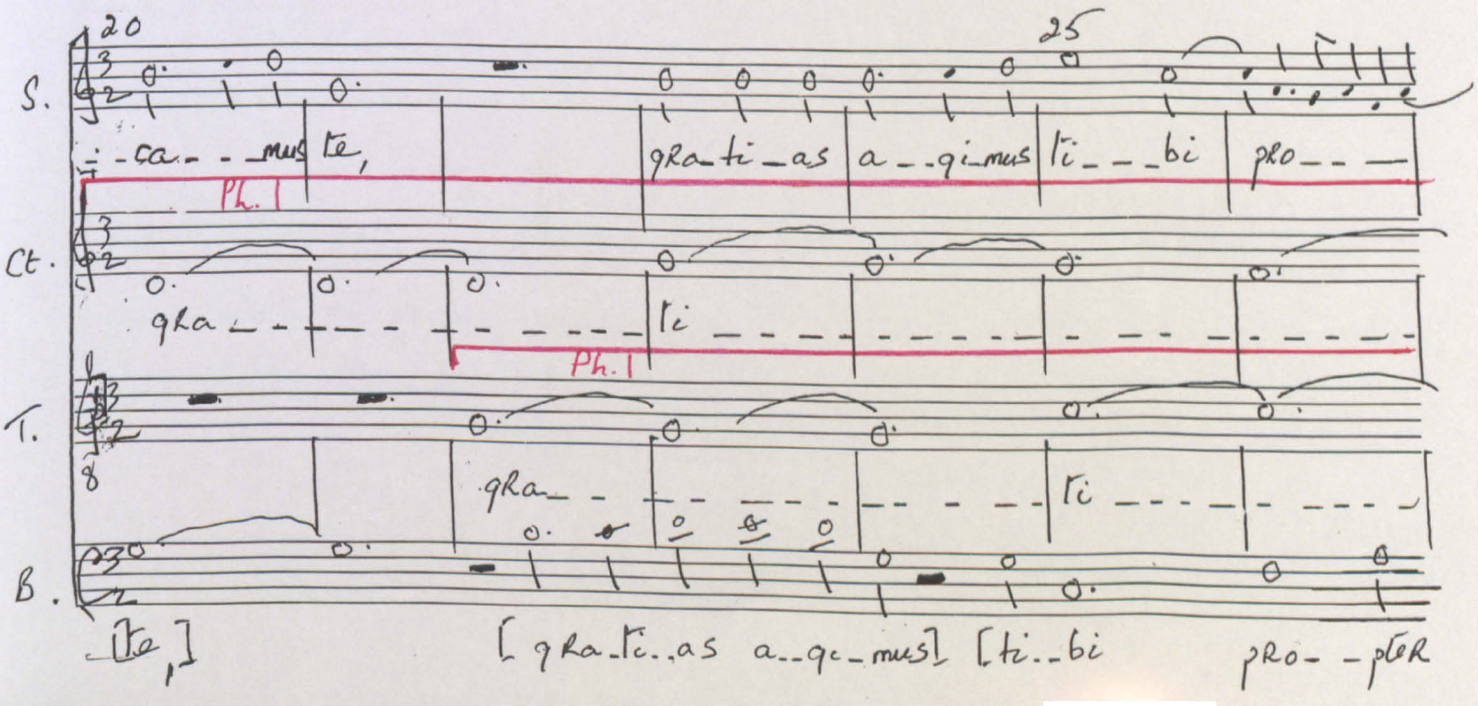
Ex. 144 Forestier, cantus firmus *Agnus* III



Ex. 145 Forestier, *Agnus* III



Ex. 146 Faugues, *Et in terra*



Ex. 147 Faugues, *Osanna*

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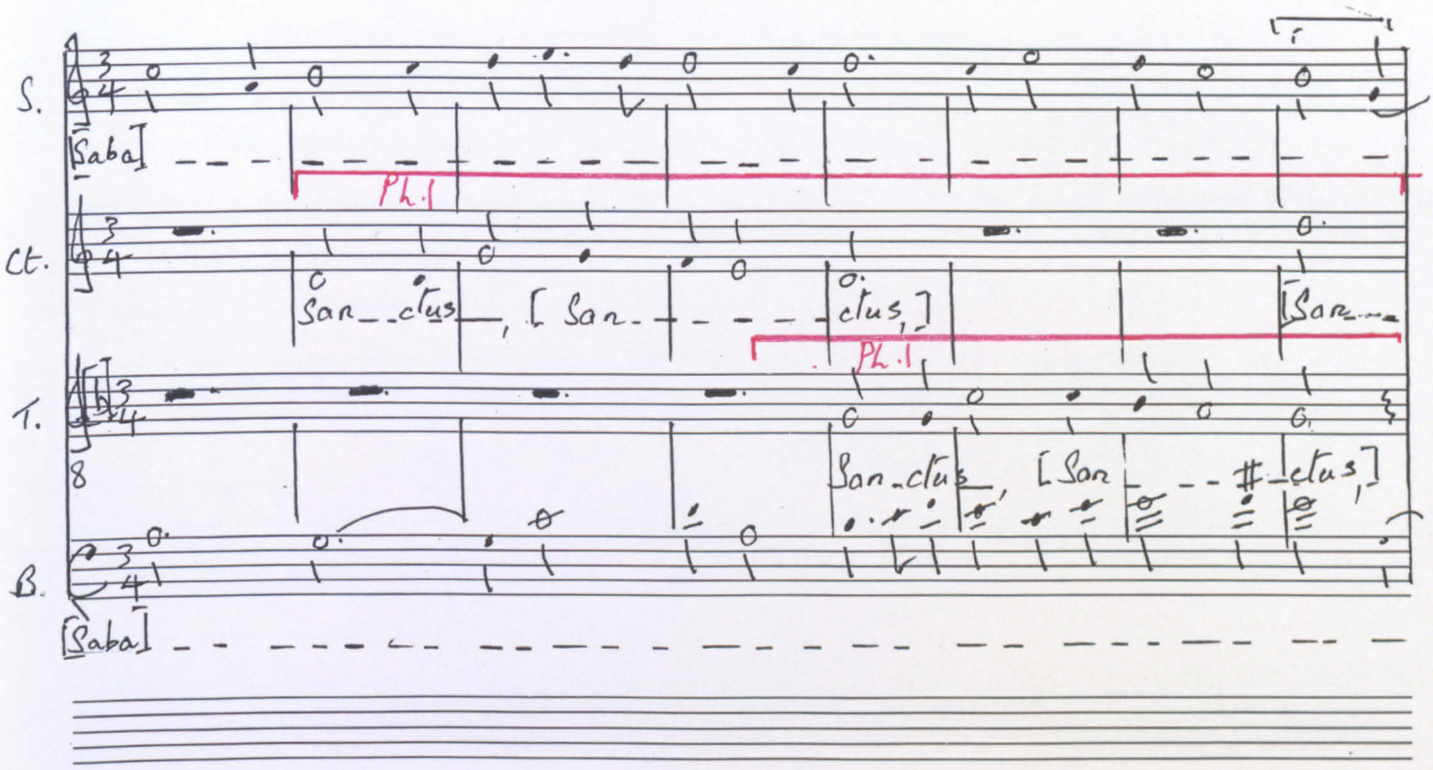
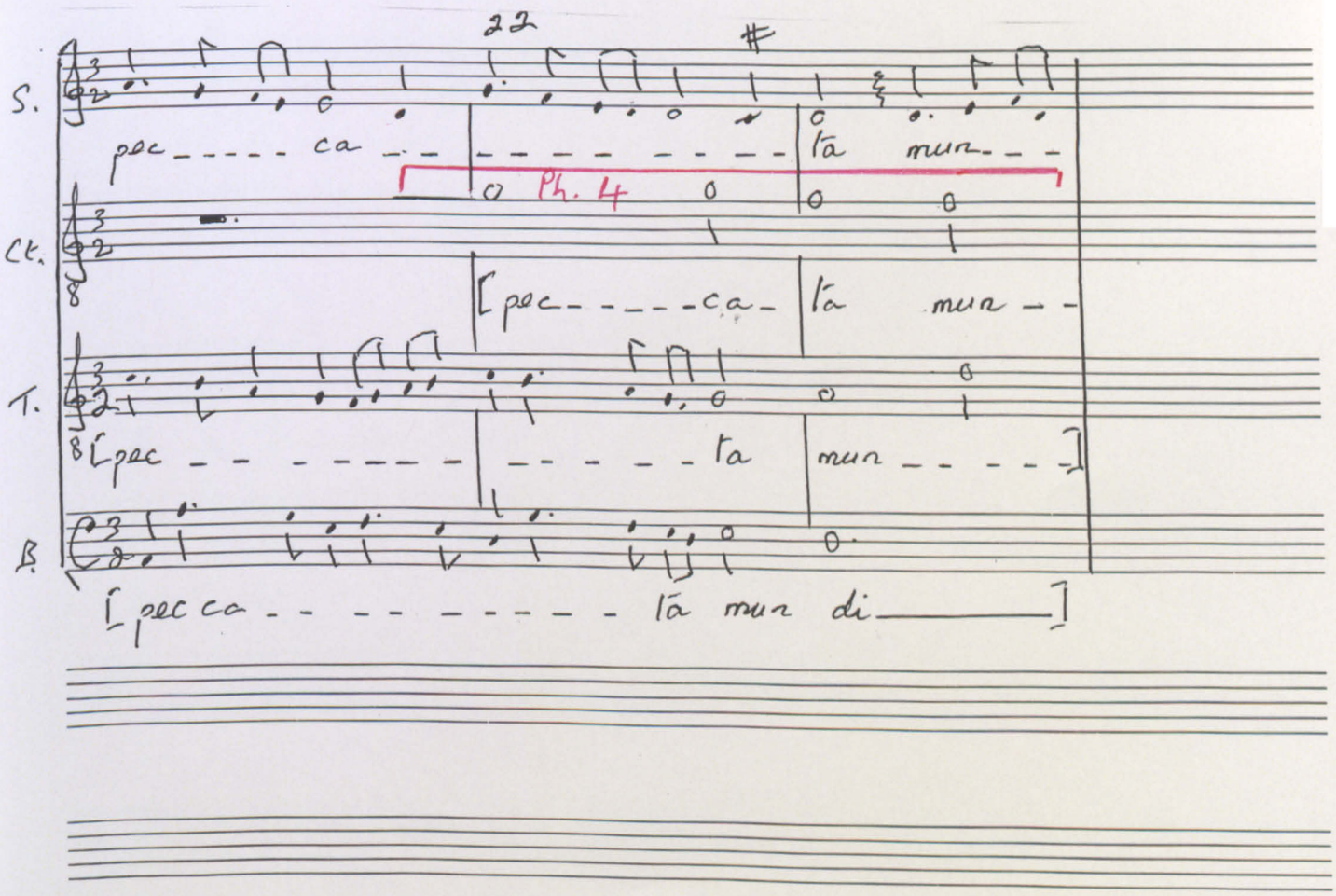
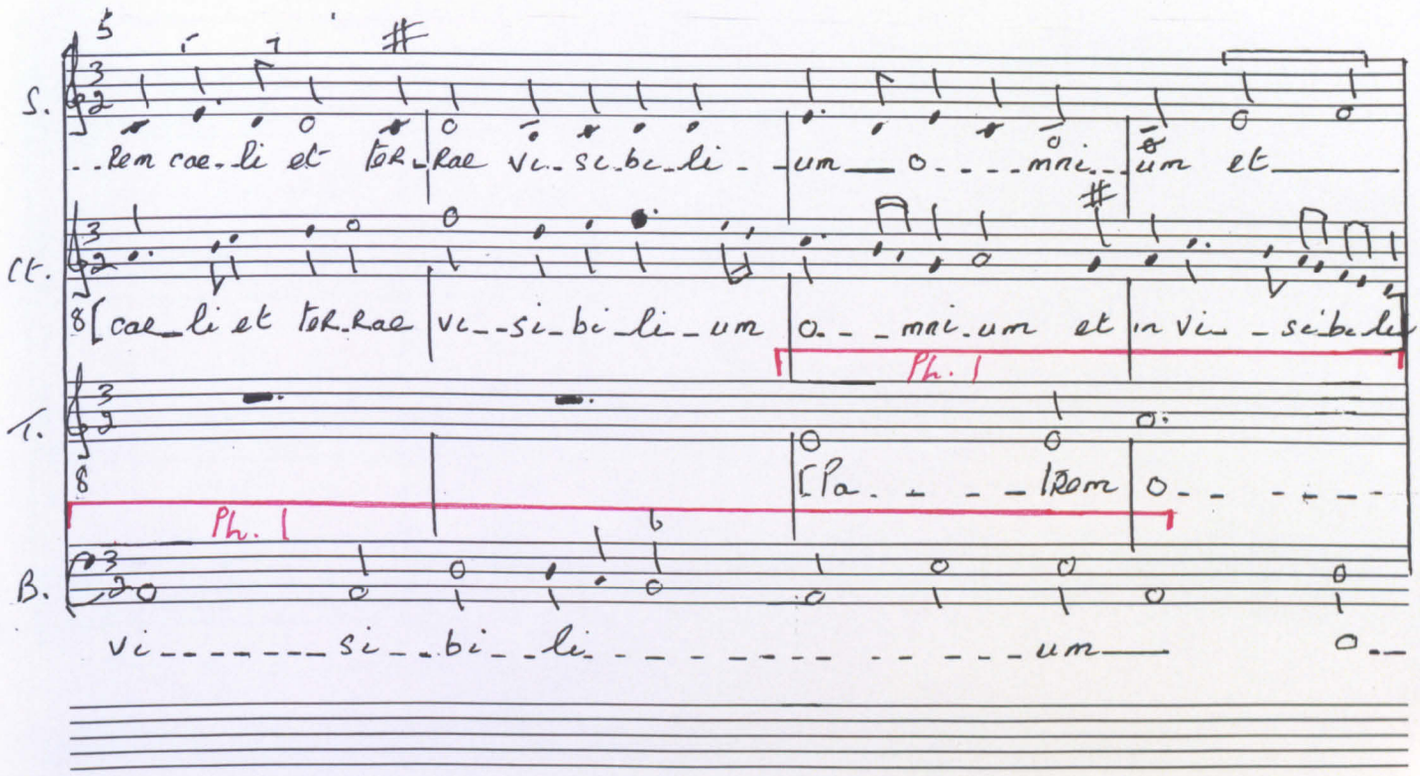
Ex. 148 Faugues, *Sanctus*



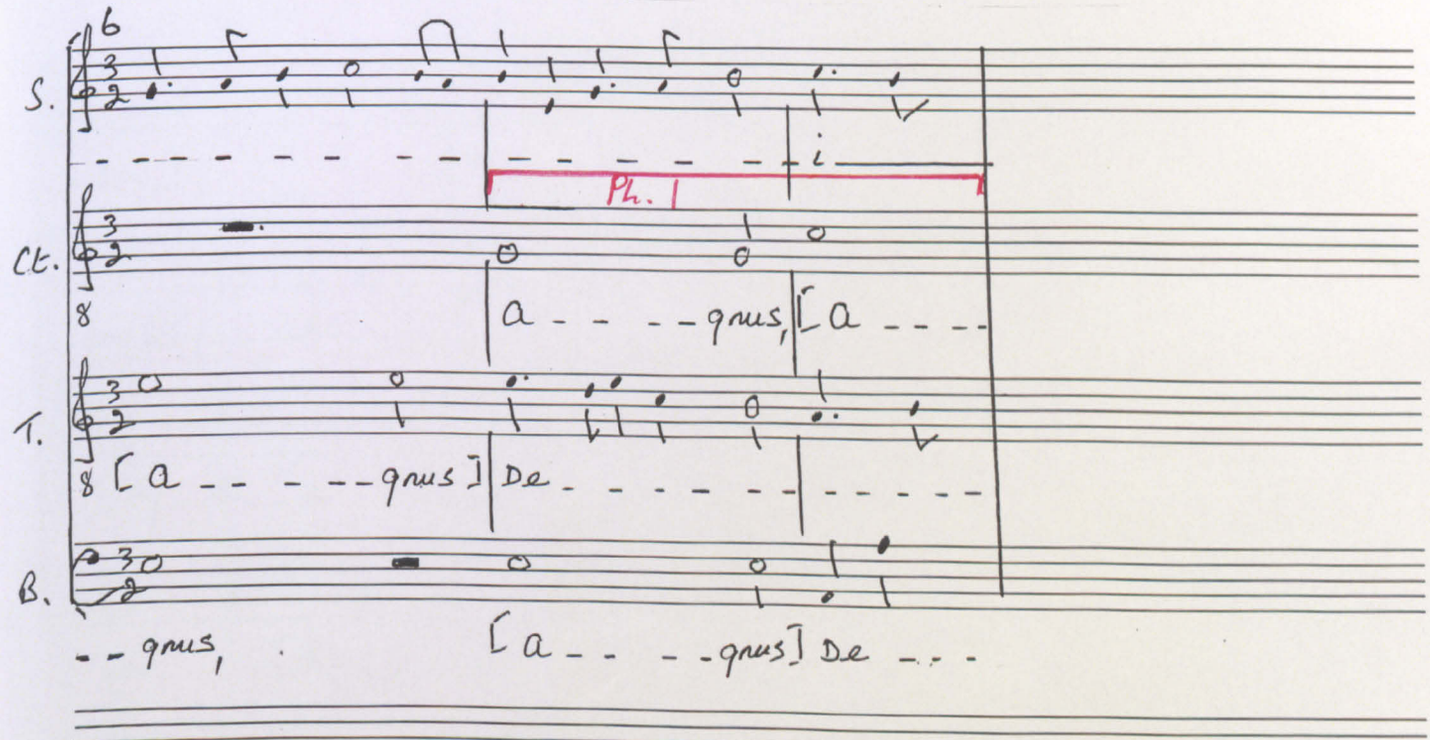
Ex. 149 Josquin, *Agnus* I *Missa L'homme armé super voces musicales*



Ex. 150 [a] Josquin, *Patrem Missa L'homme armé super voces musicales*



Ex. 150 [b] Josquin, *Agnus* I *Missa L'homme armé super voces musicales*



Ex. 151 Josquin, *Agnus* III *Missa L'homme armé super voces musicales*

Ex. 152 Josquin, *Kyrie* I *Missa L'homme armé sexti toni*

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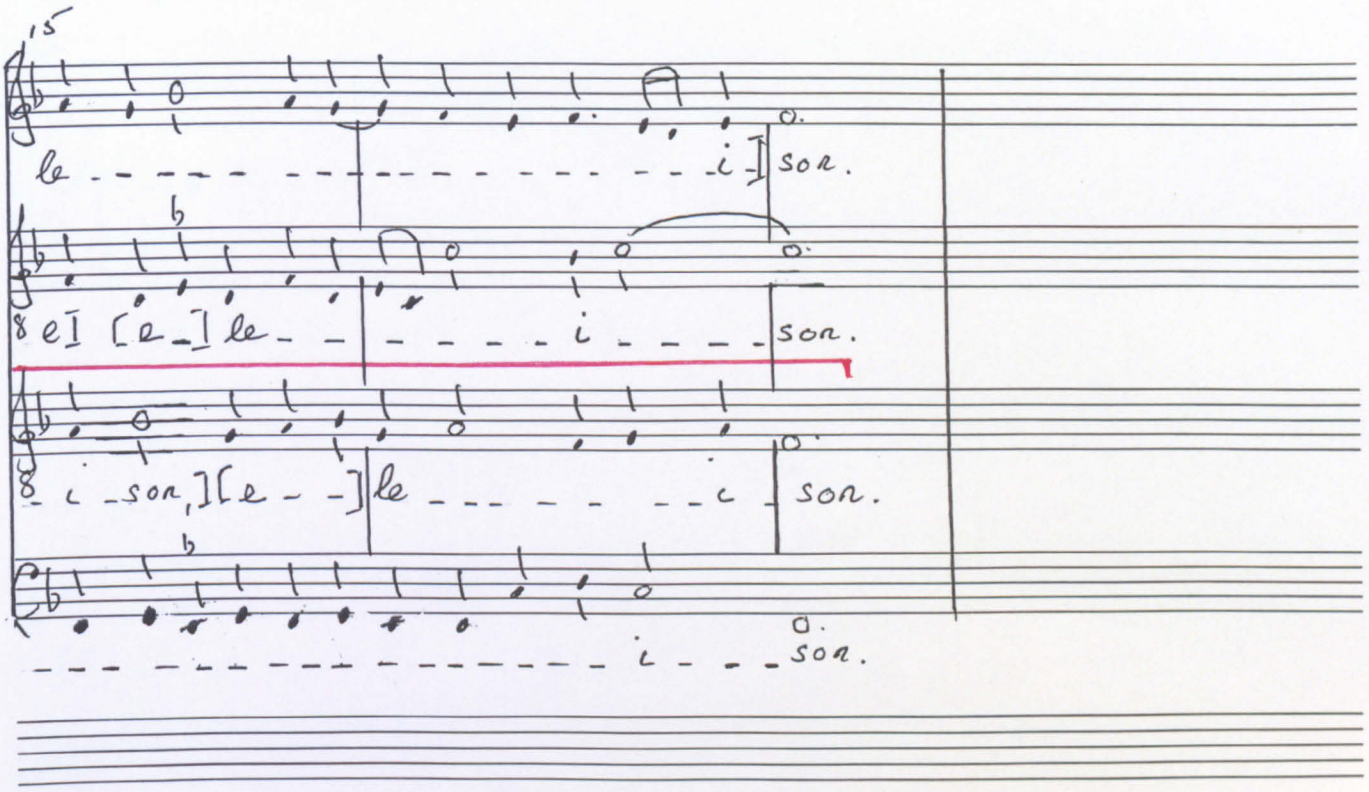
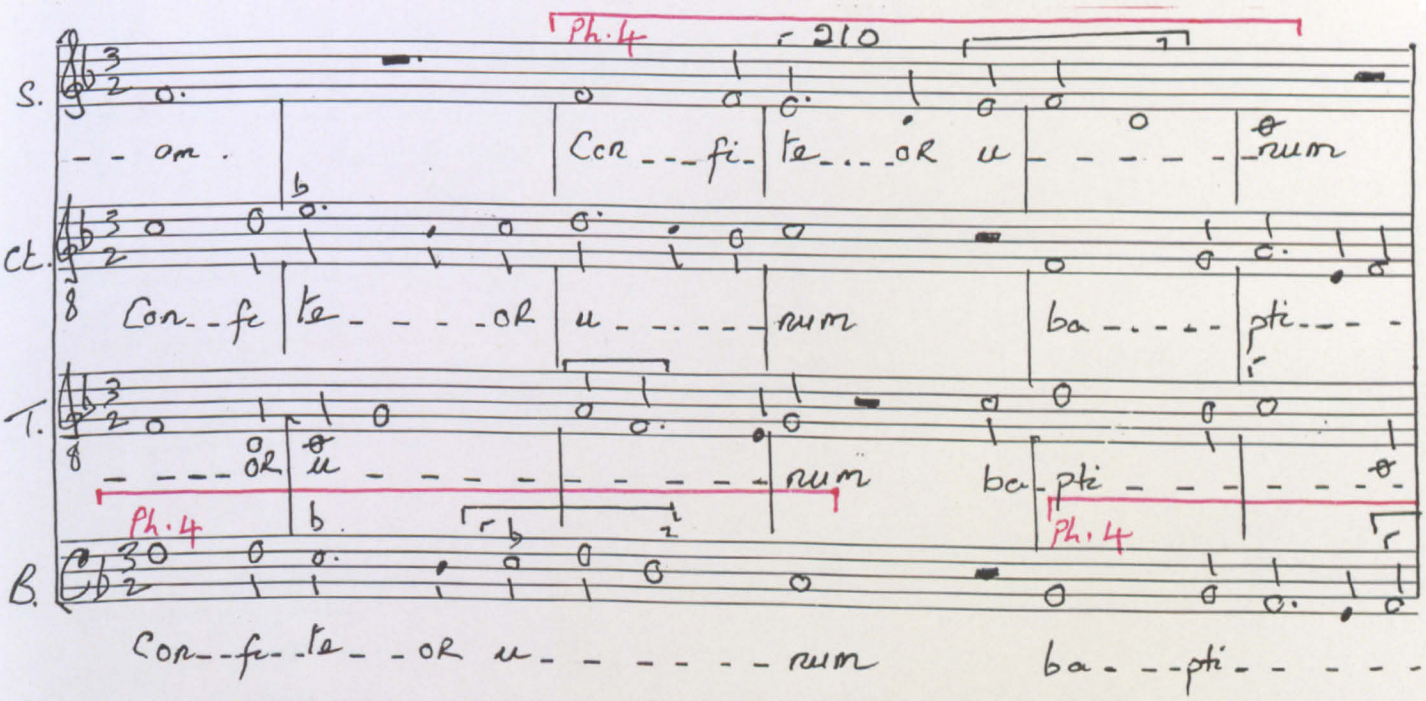
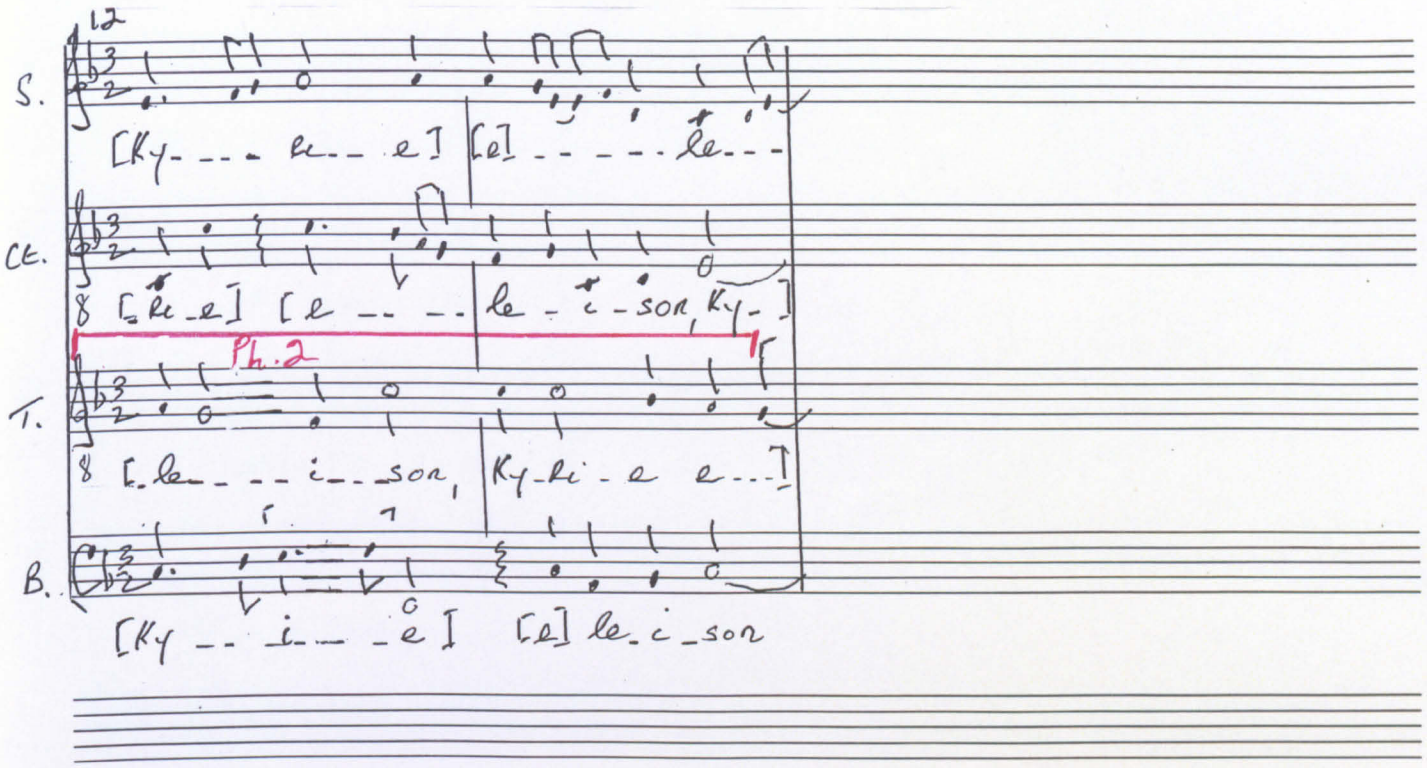


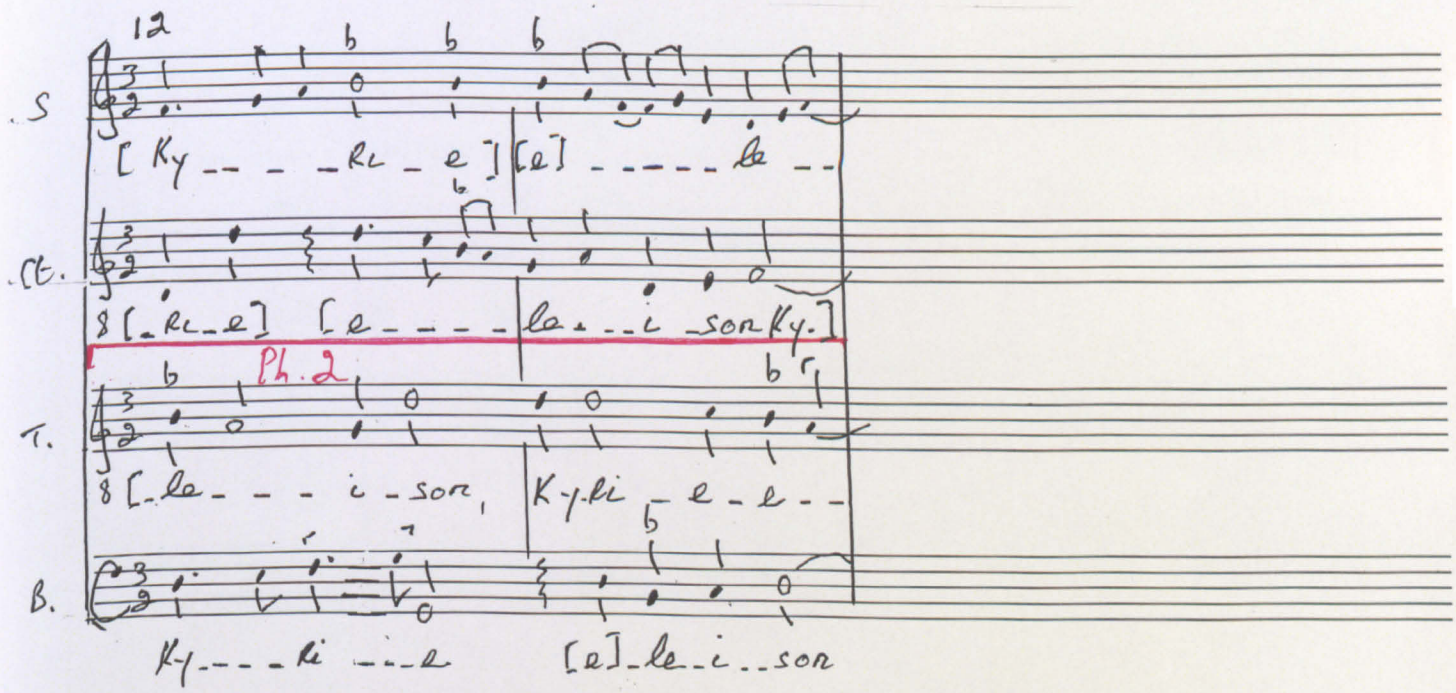
Ex. 153 Josquin, *Confiteor Missa L'homme armé sexti toni*



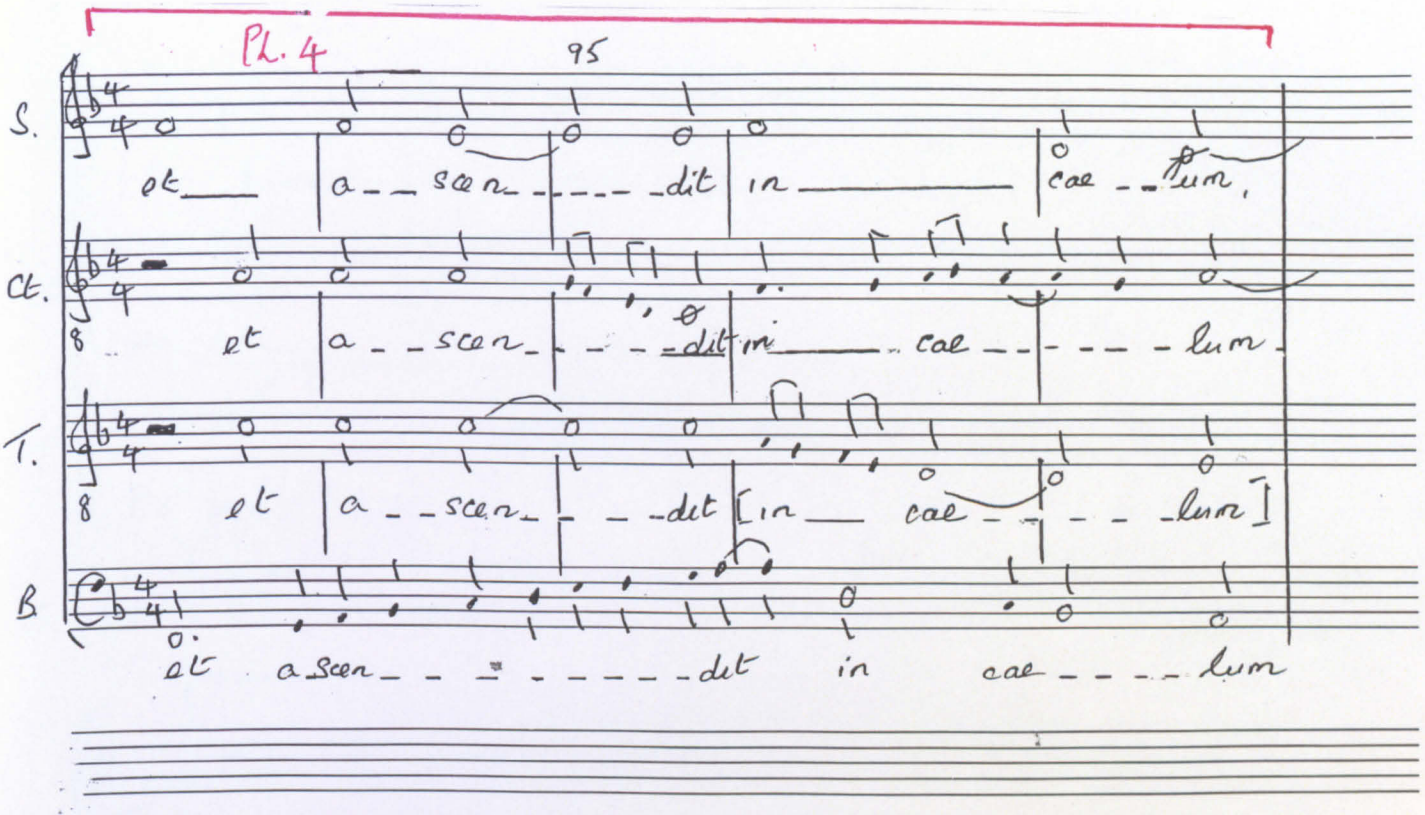
Ex. 154 [a] Josquin, *Kyrie* I *Missa L'homme armé sexti toni*



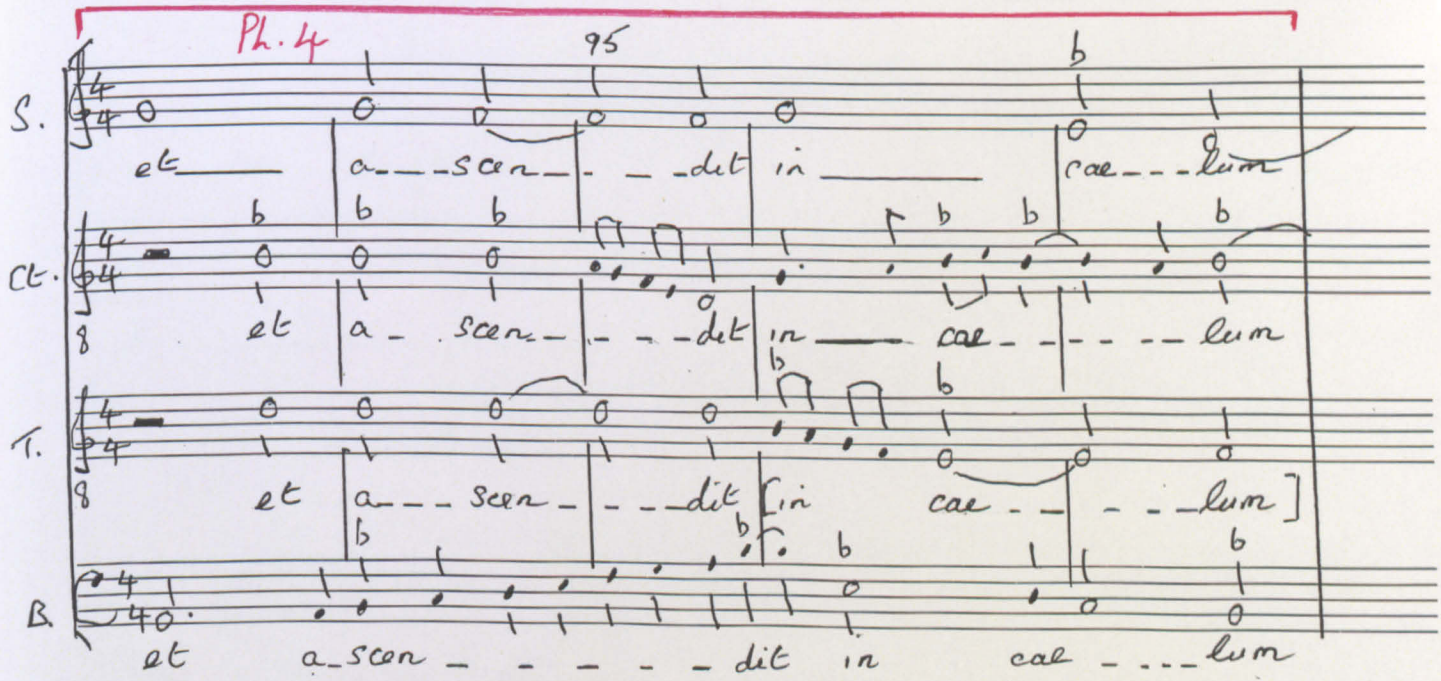
Ex. 154 [b] Josquin, *Kyrie* I *Missa L'homme armé sexti toni*, G Mixolydian reading

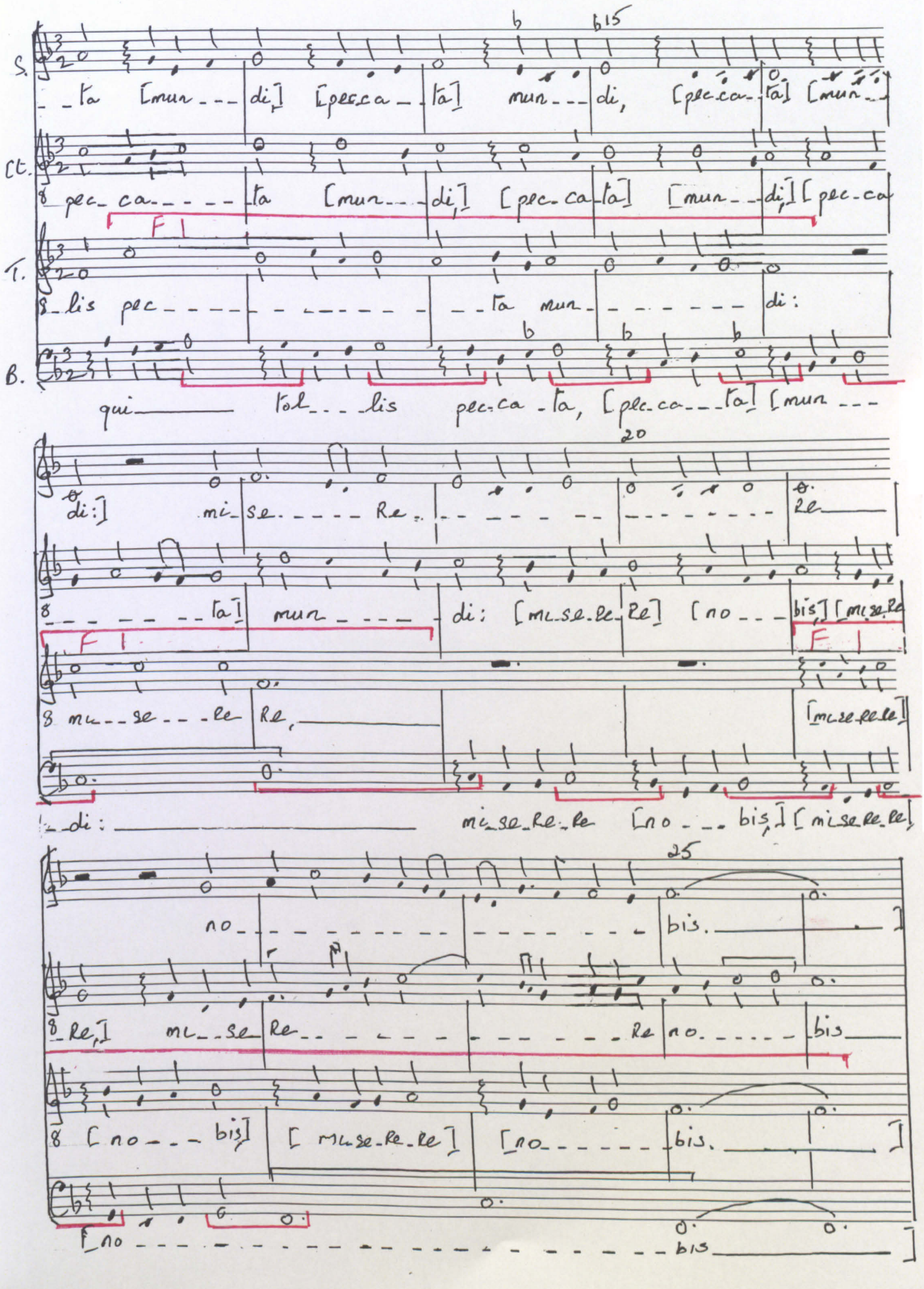


Ex. 155 [a] Josquin, *Et resurrexit Missa L'homme armé sexti toni*



Ex. 155 [b] Josquin, *Et resurrexit Missa L'homme armé sexti toni*, G Mixolydian reading





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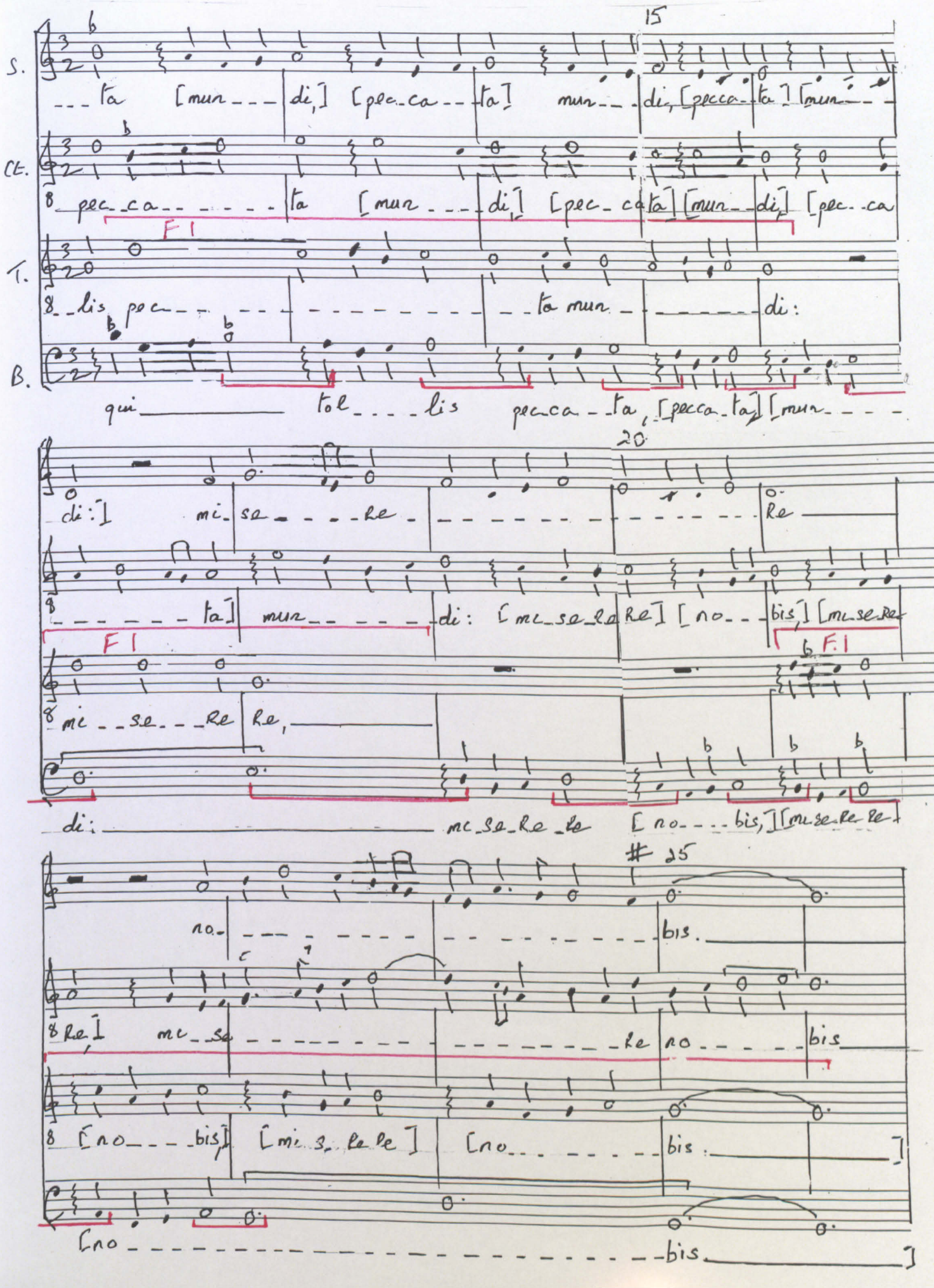
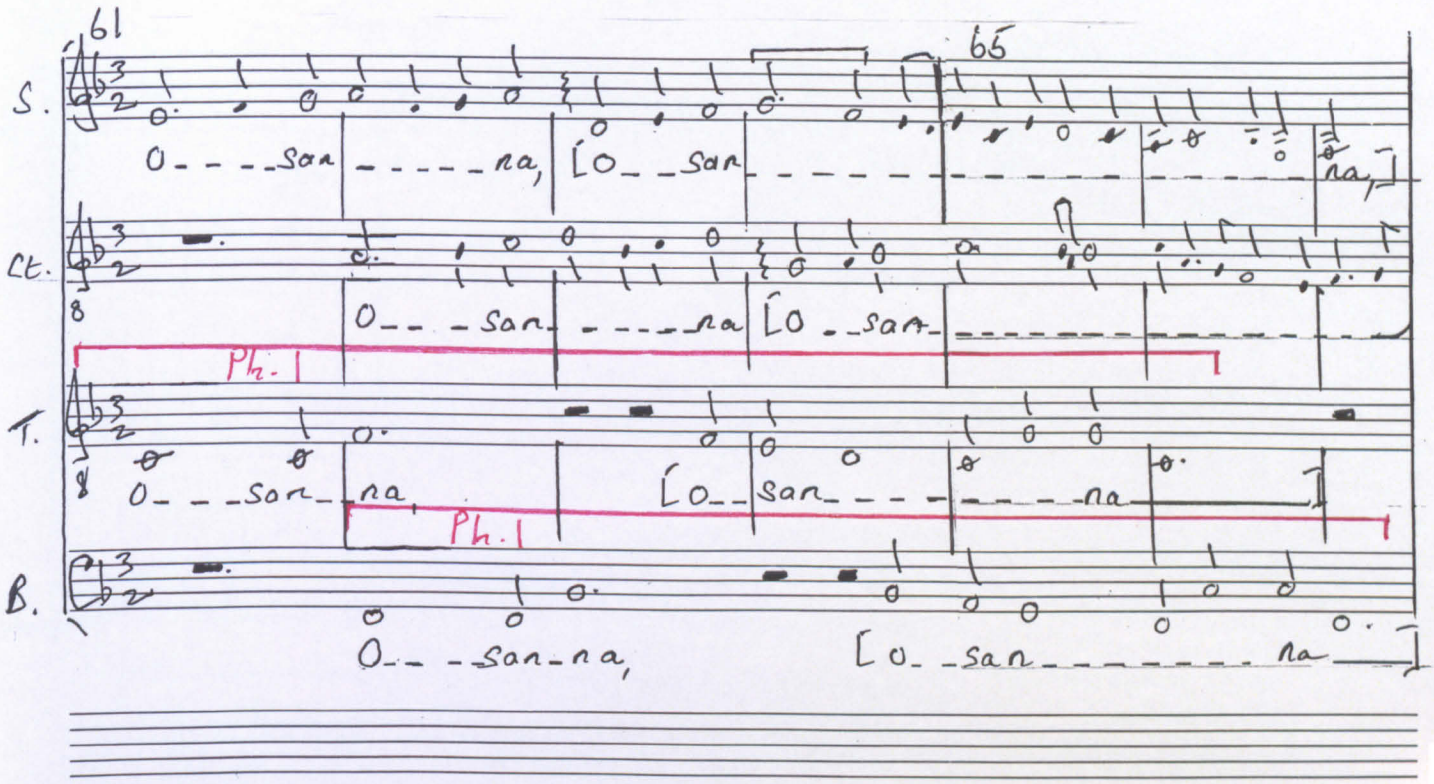
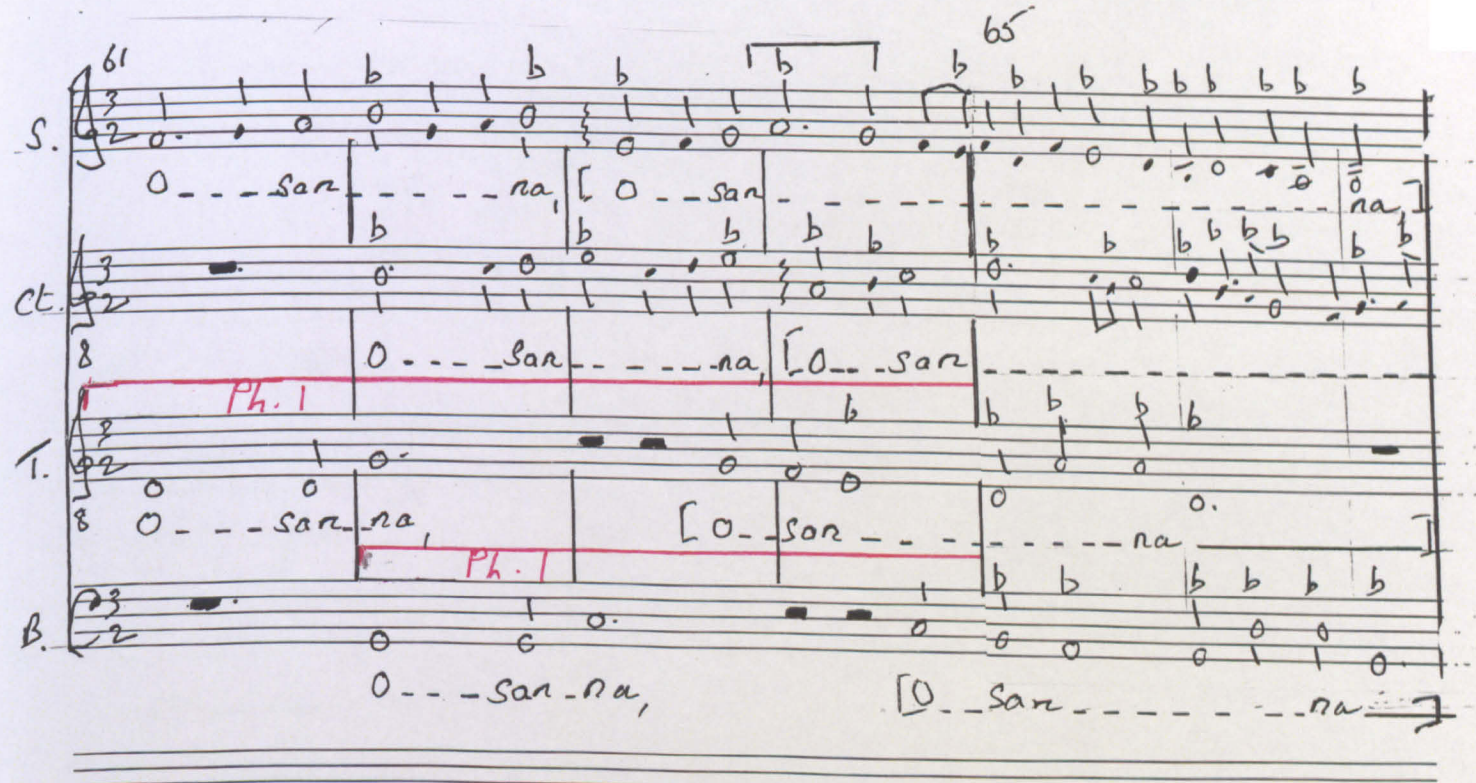
Ex. 156 [b] Josquin, *Agnus* I *Missa L'homme armé sexti toni*, G Mixolydian reading



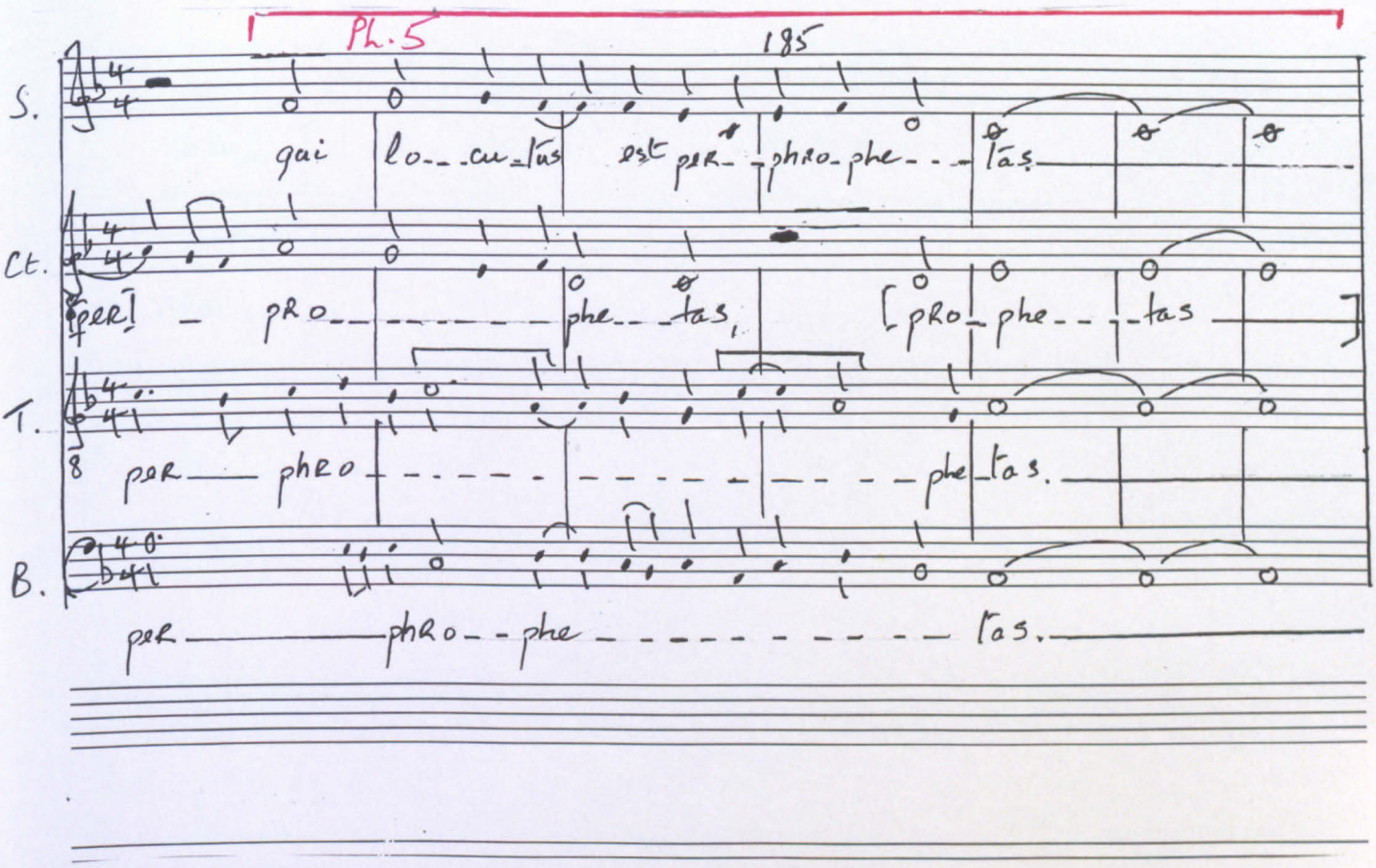
Ex. 157 [a] Josquin, *Osanna Missa L'homme armé sexti toni*



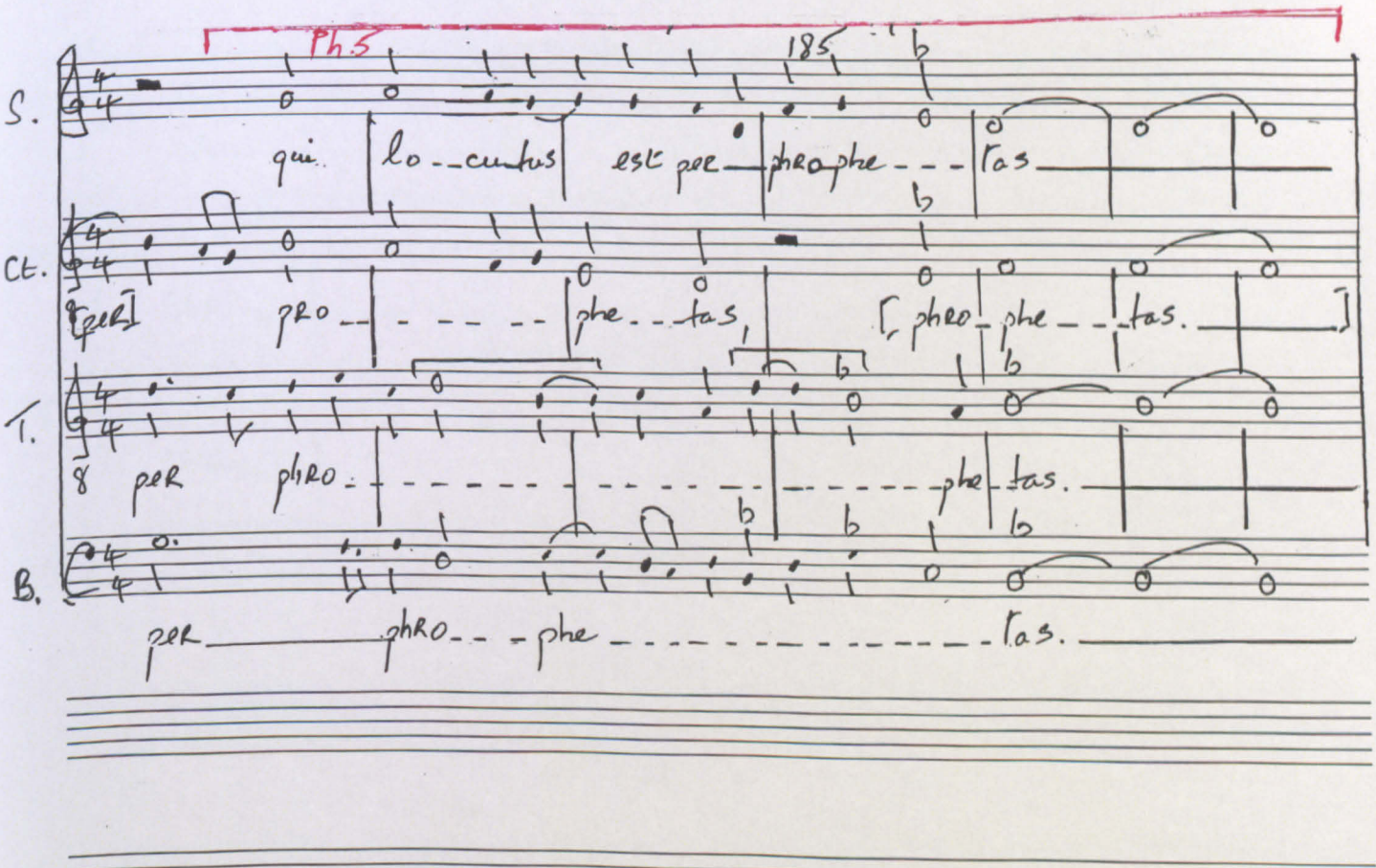
Ex. 157 [b] Josquin, *Osanna Missa L'homme armé sexti toni*, G Mixolydian reading



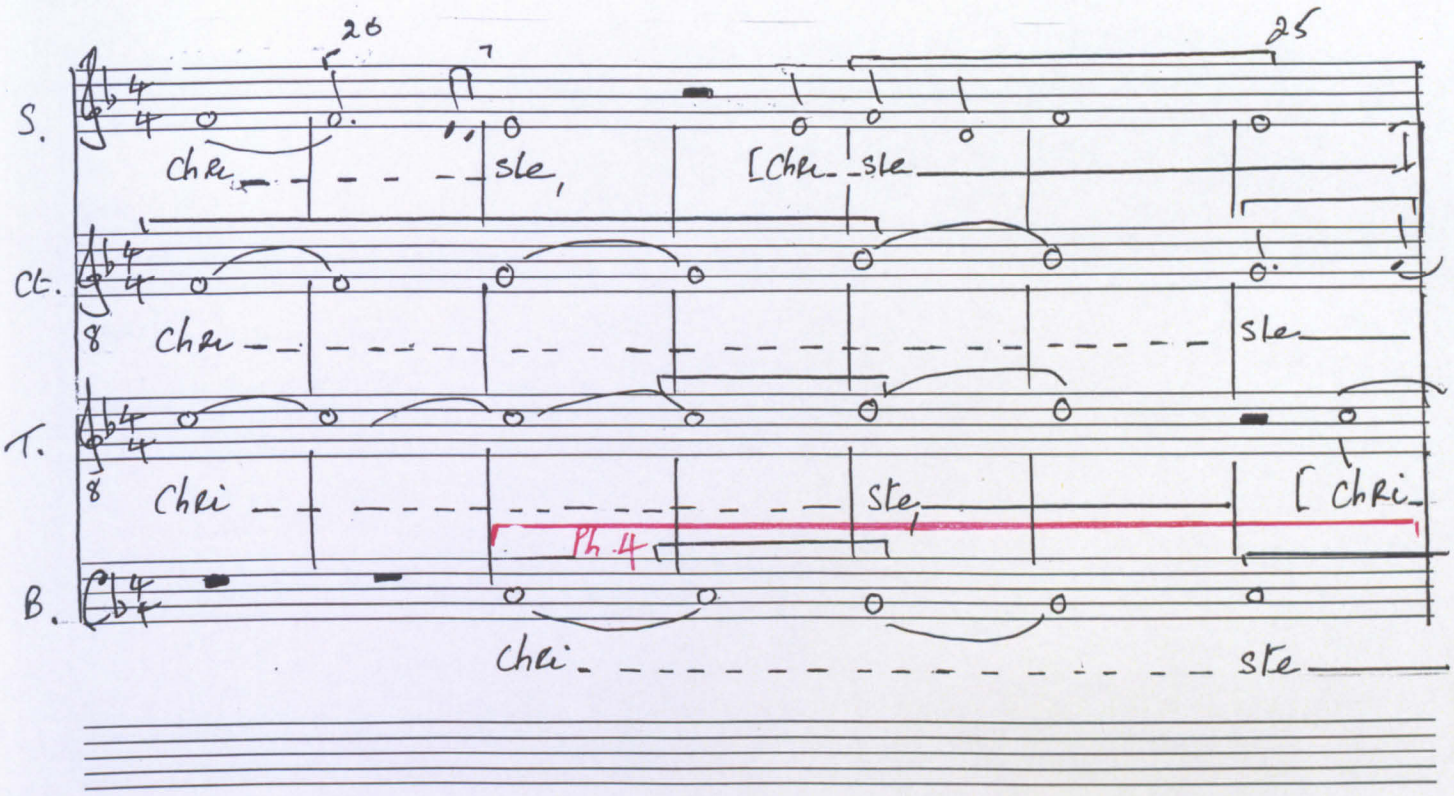
Ex. 158 [a] Josquin, *Et rersurrexit Missa L'homme armé sexti toni*



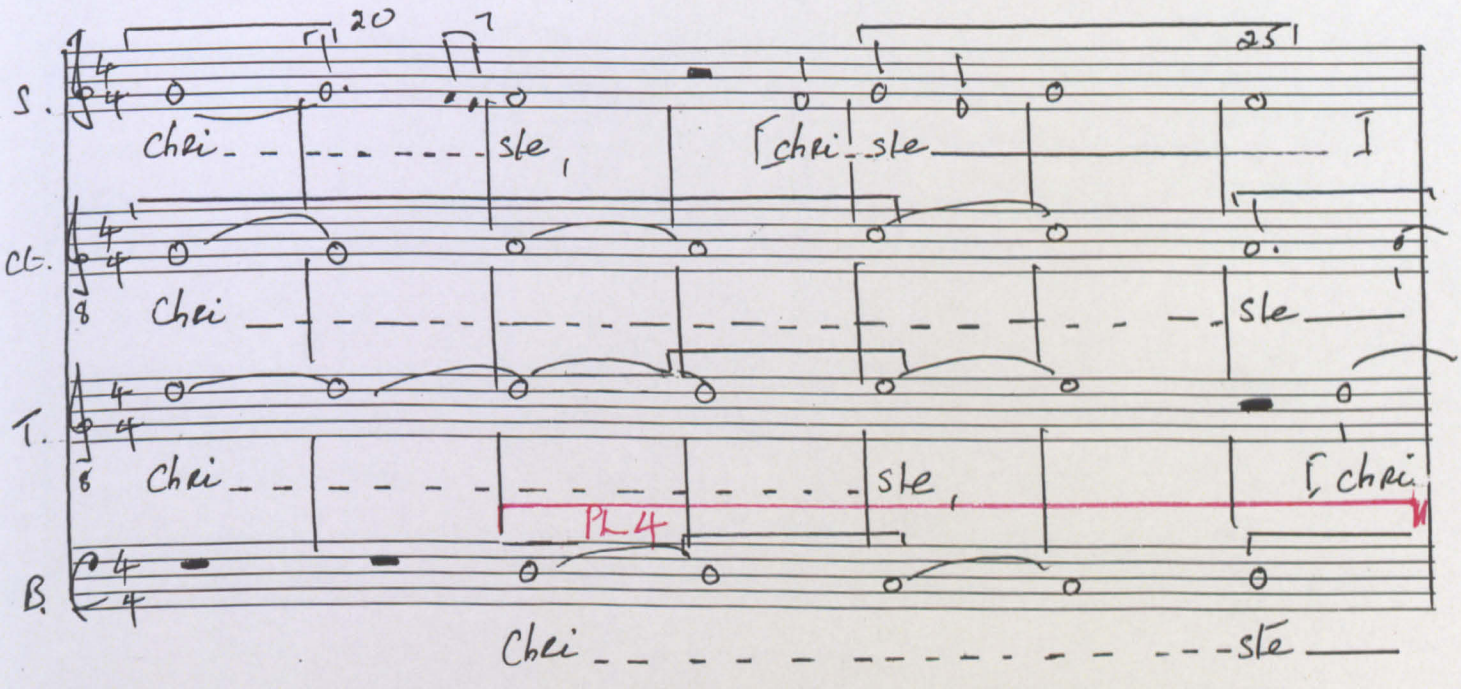
Ex. 158 [b] Josquin, *Et resurrexit Missa L'homme armé sexti toni*, G Mixolydain reading



Ex. 159 [a] Josquin, *Christe Missa L'homme armé sexti toni*



Ex. 159 [b] Josquin, *Christe Missa L'homme armé sexti toni*, G Mixolydian reading



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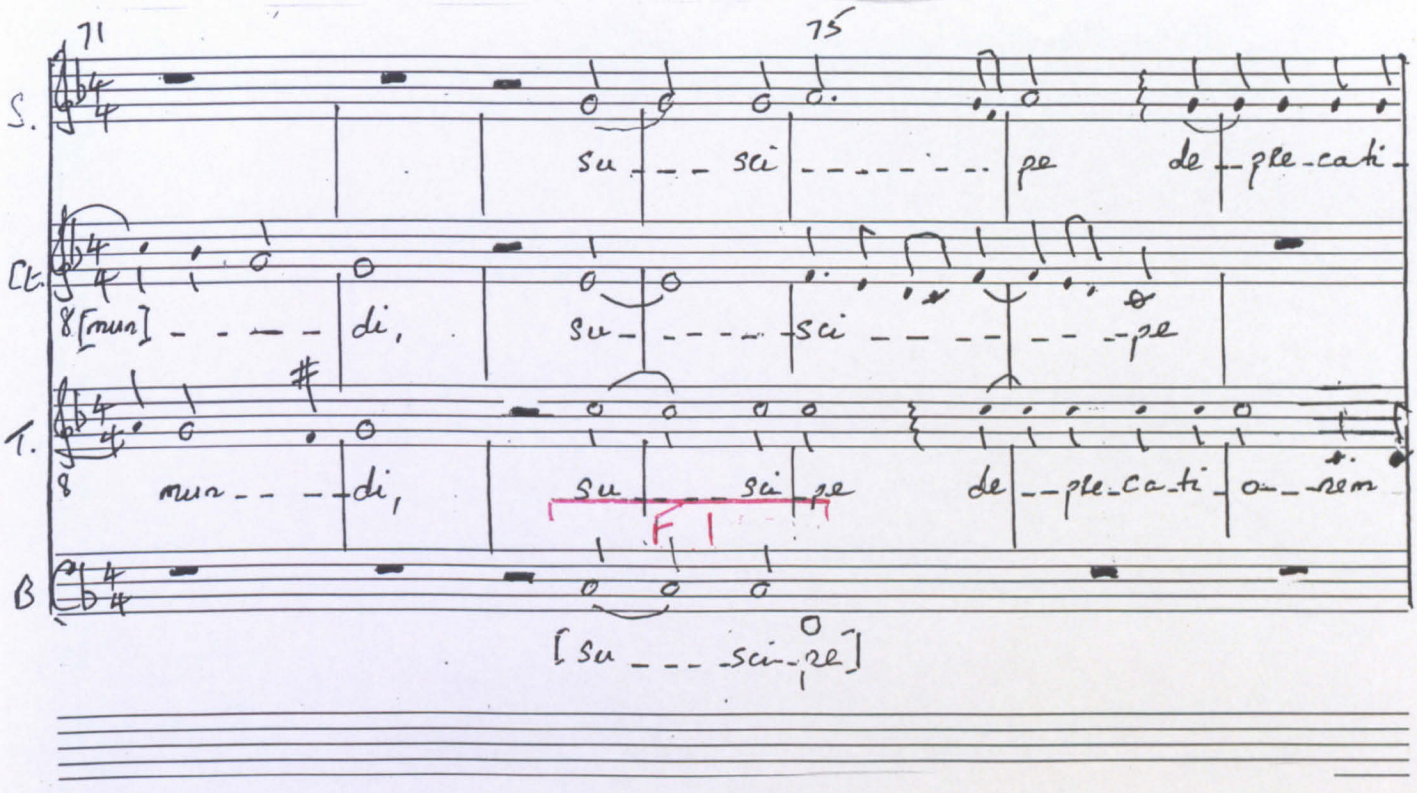
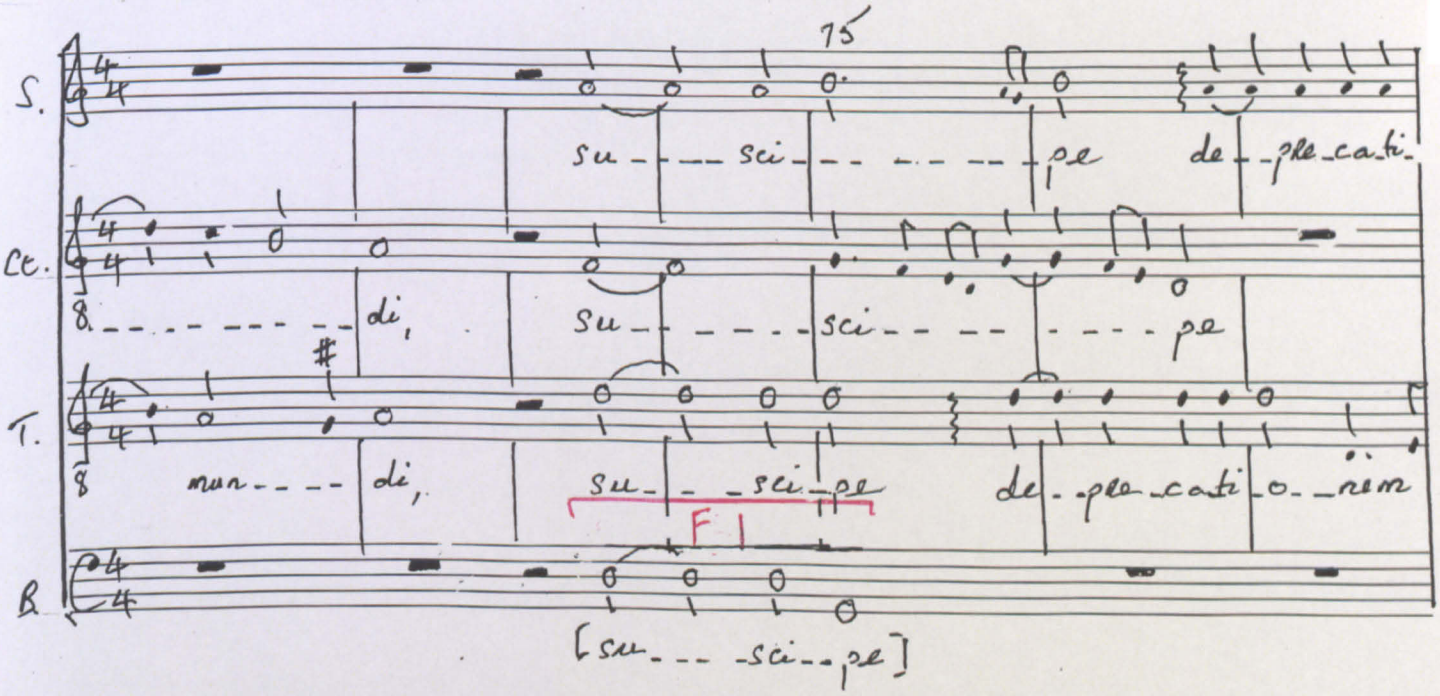
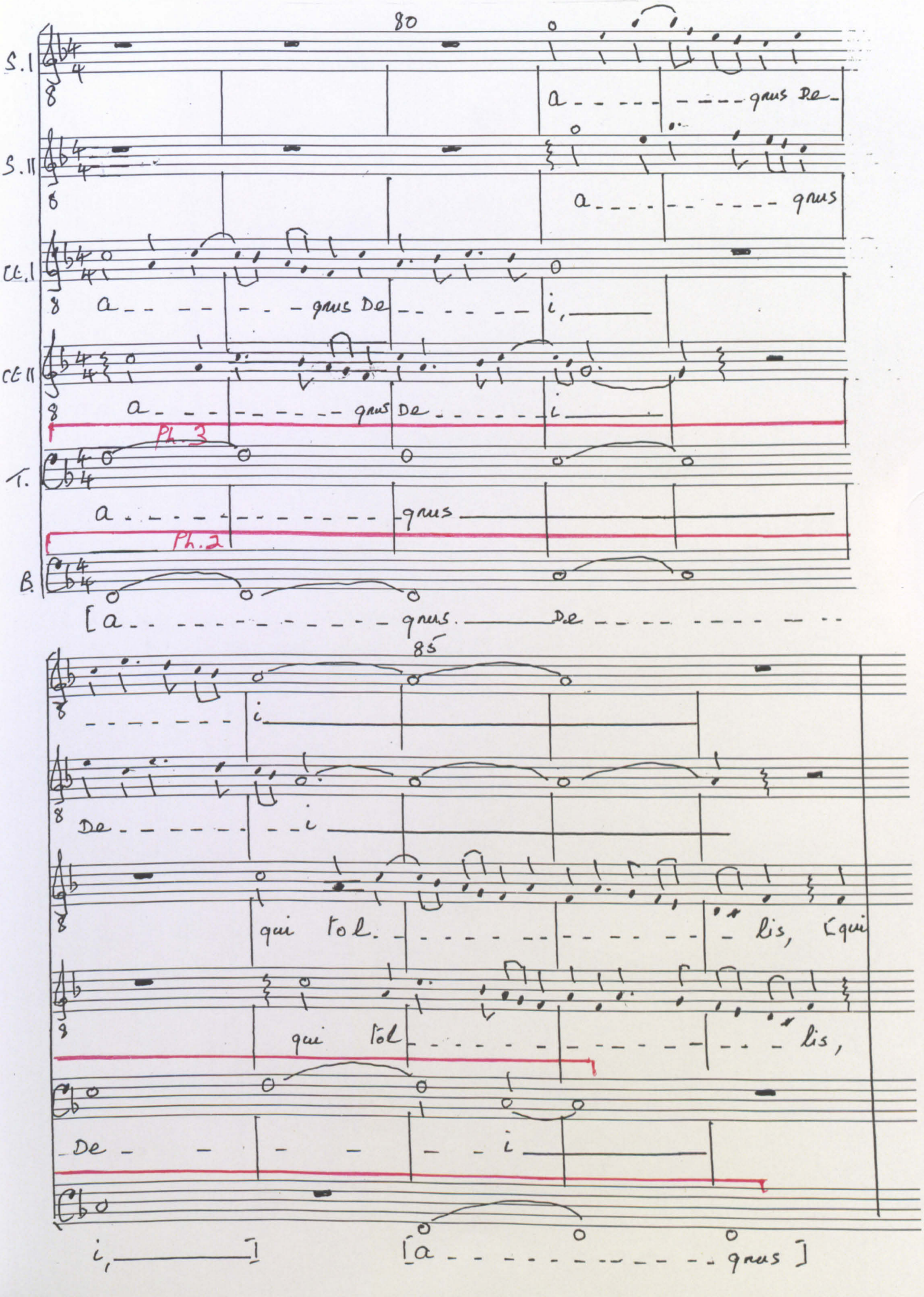
Ex. 160 [a] Josquin, *Qui tollis Missa L'homme armé sexti toni*

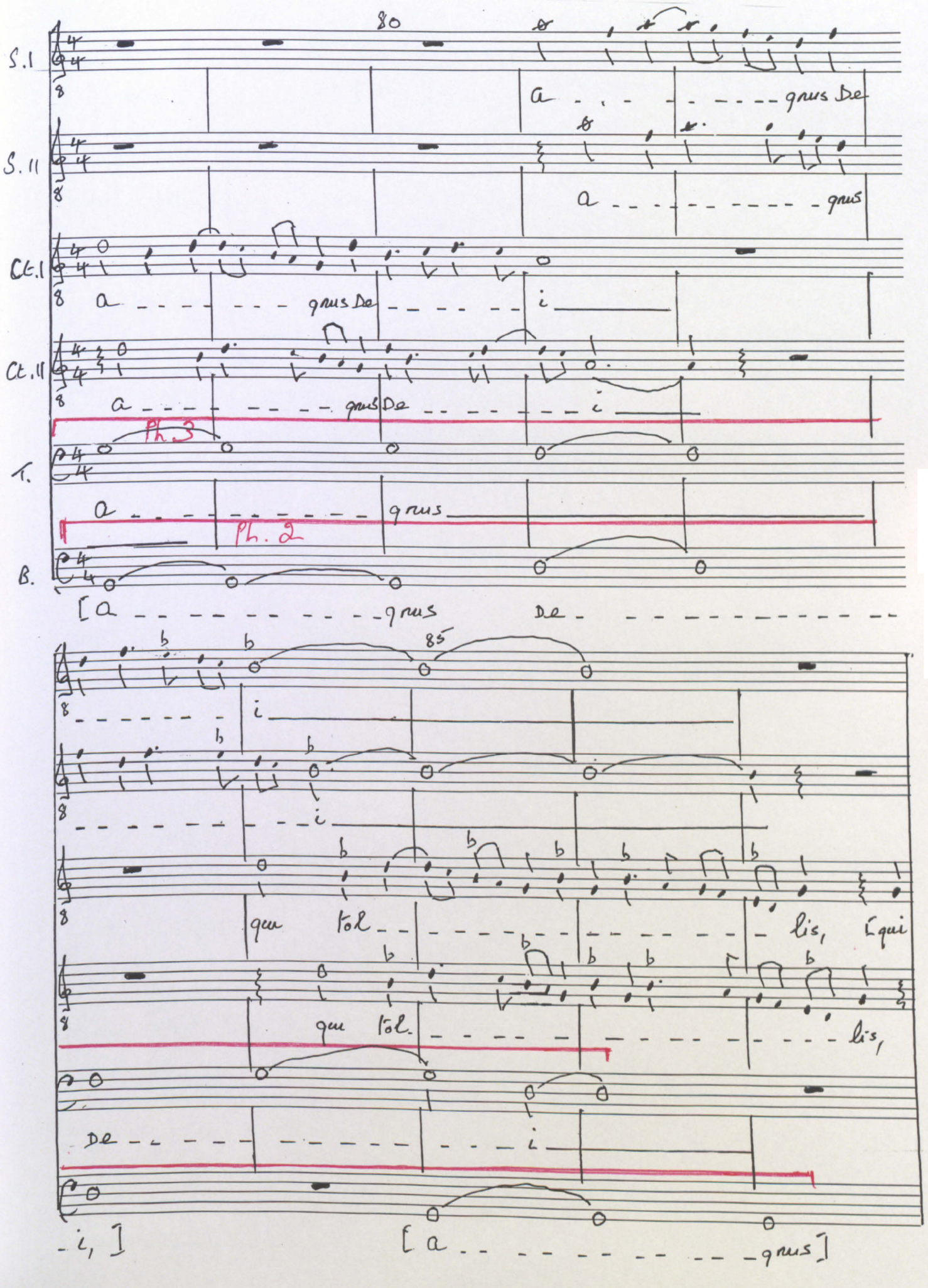


Ex. 160 [b] Josquin, *Qui tollis Missa L'homme armé sexti toni*, G Mixolydian reading

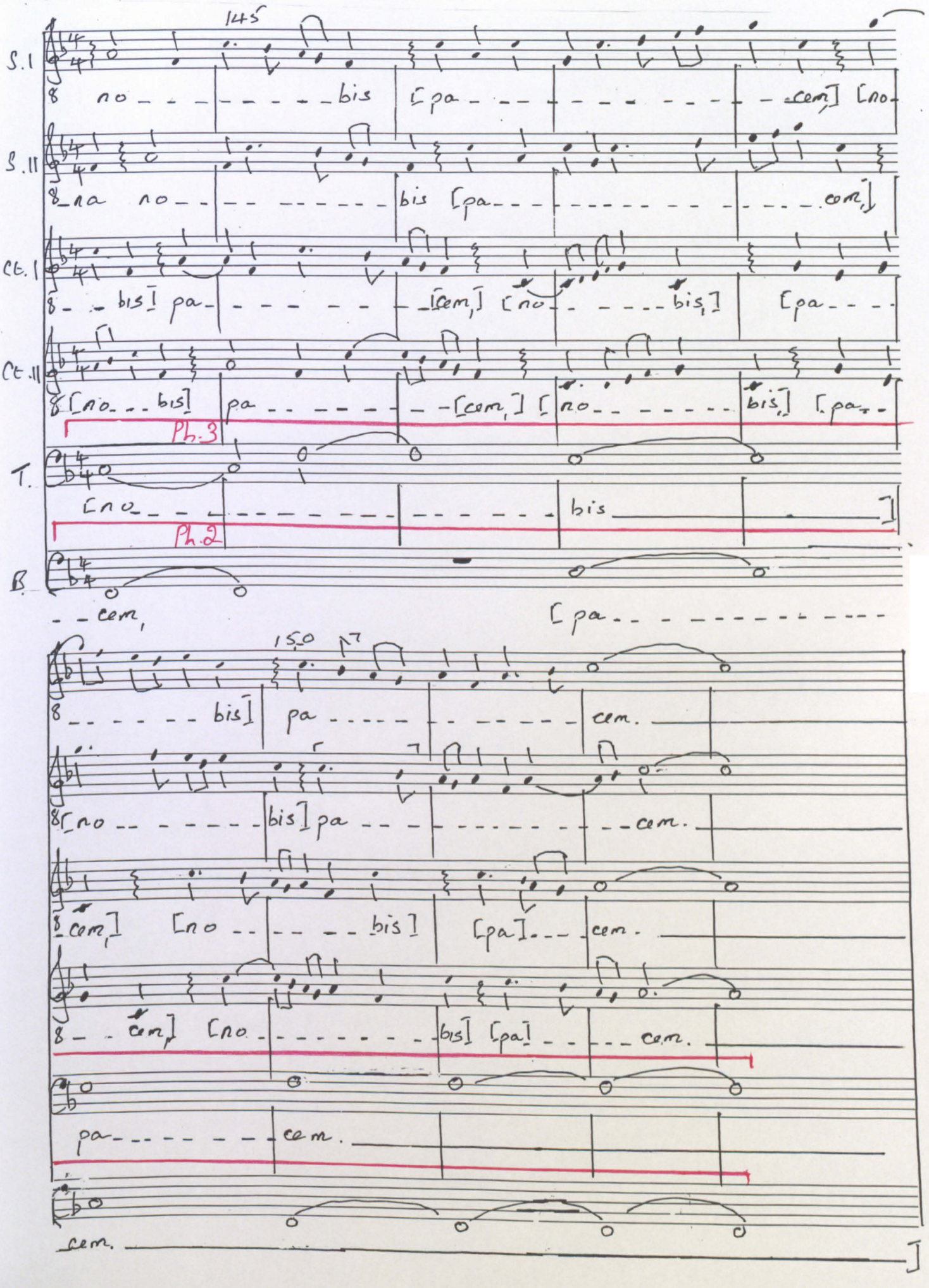



80
S. I
S. II
Ct. I
Ct. II
T.
B.
a gnus De
a gnus
a gnus De i,
a gnus De i
Ph. 3
a gnus
Ph. 2
[a gnus De
85
i
De i
qui tol lis, [qui
qui tol lis,
De i
i,]
[a gnus]

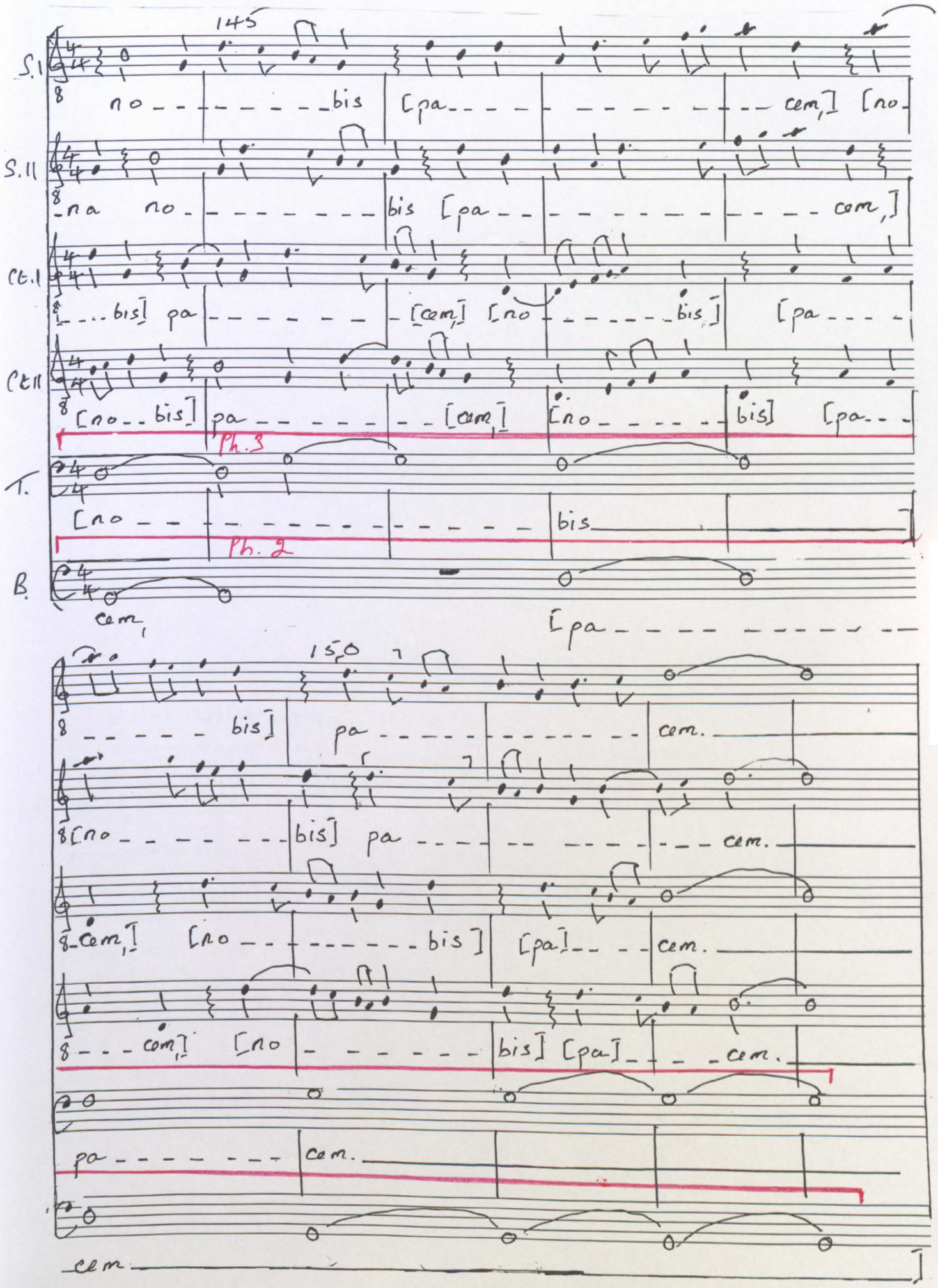
Ex. 161 [b] Josquin, *Agnus* III *Missa L'homme armé sexti toni*, G Mixolydian reading



Ex. 162 [a] Josquin, *Agnus* III *Missa L'homme armé sexti toni*

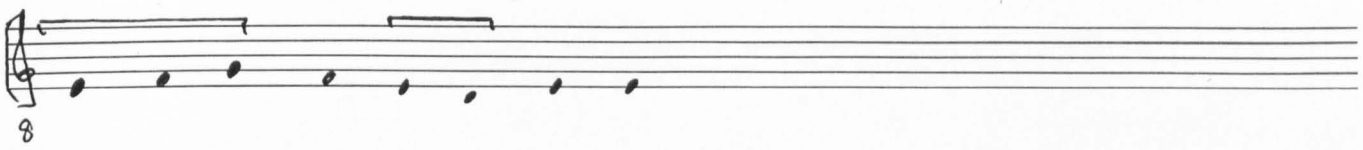


Ex. 162 [b] Josquin, *Agnus* III *Missa L'homme armé sexti toni*, G Mixolydian reading

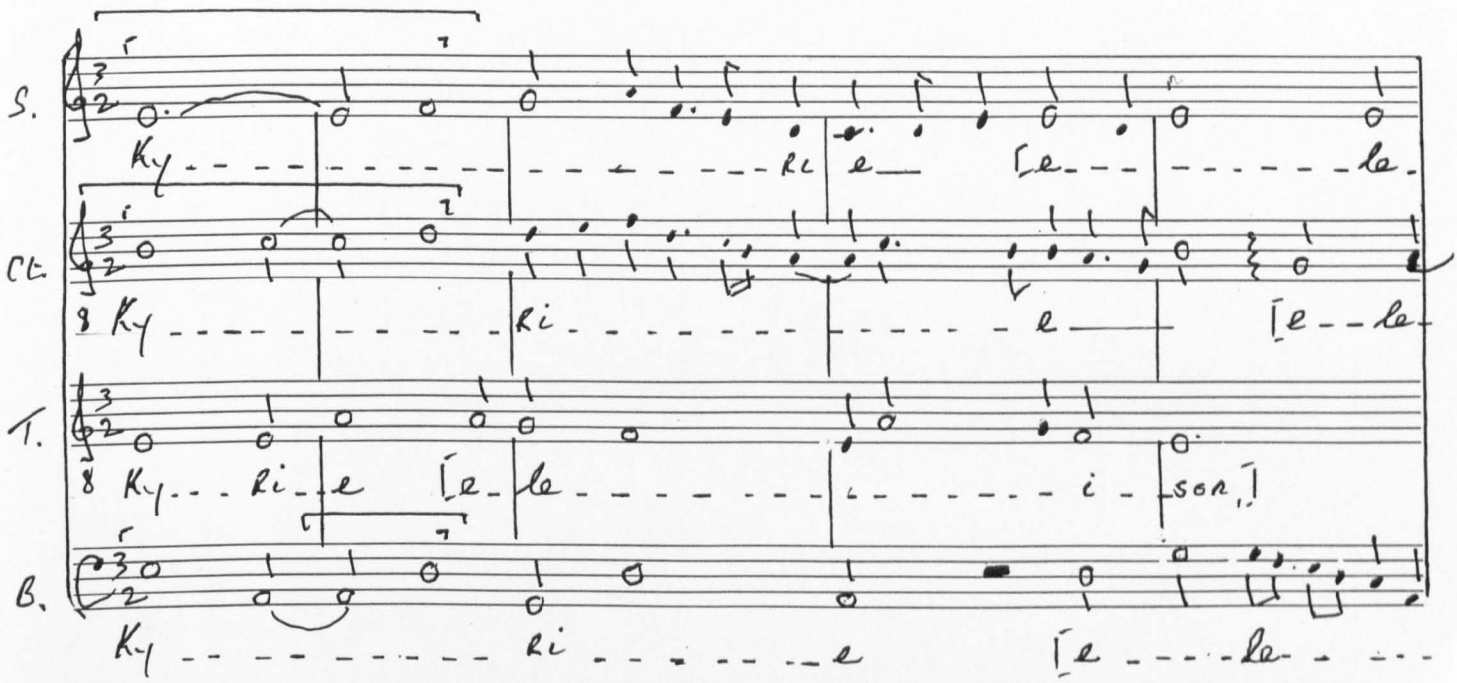


TEXT
CUT OFF IN THE
ORIGINAL

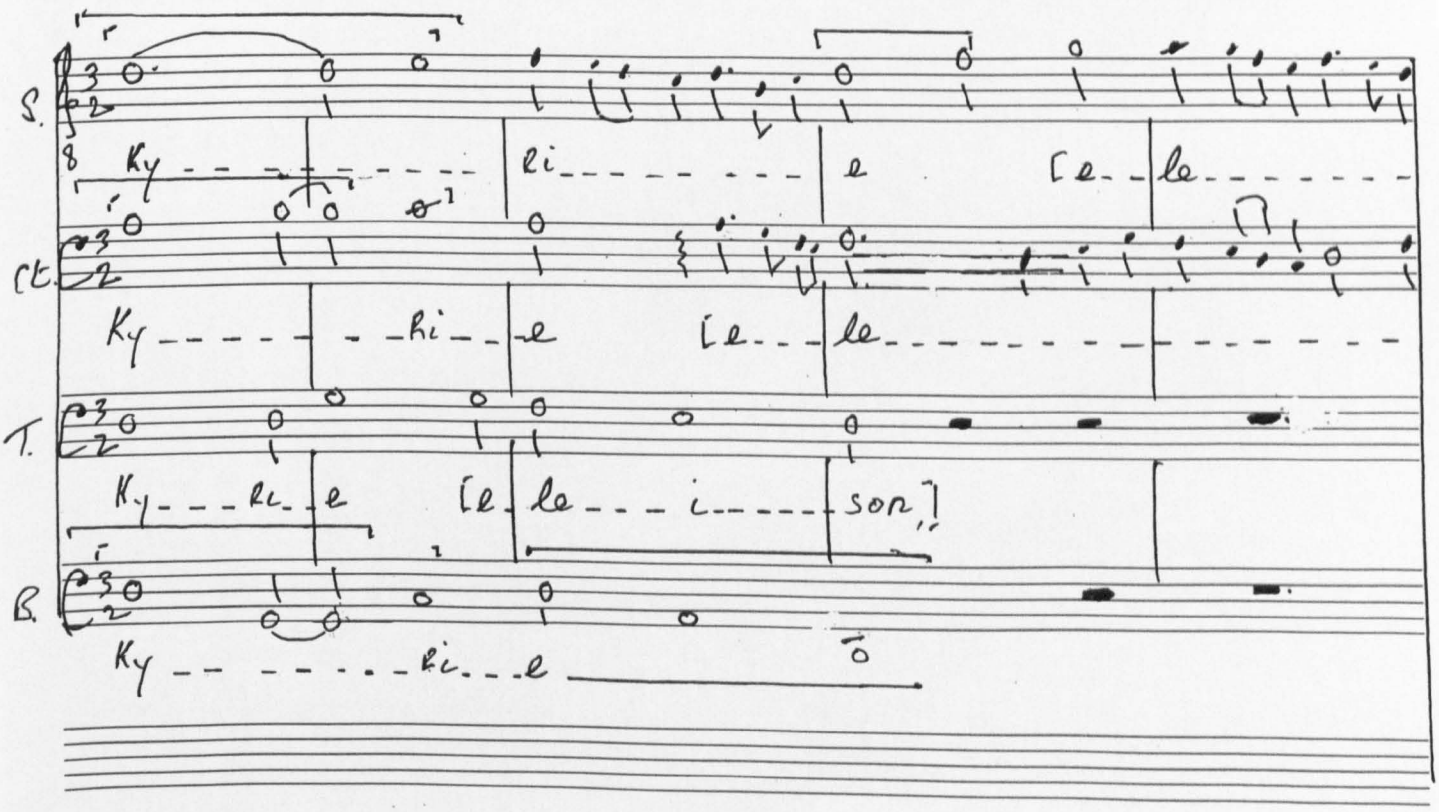
Ex. 163 [a] Kyrie, *Deus sempiterne*



Ex. 163 [b] Compere, *Kyrie* I



Ex. 163 [c] Pipelare, *Kyrie* I



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Ex. 164 [a] Obrecht, *Kyrie* I

Ex. 164 [b] Compere, *Christe*

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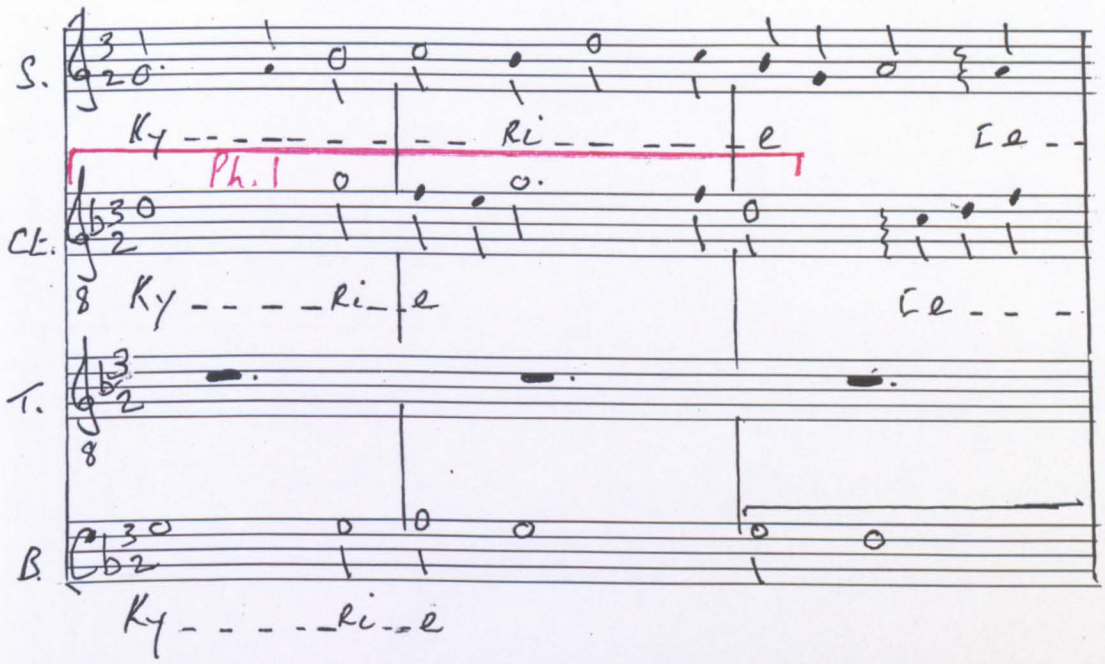
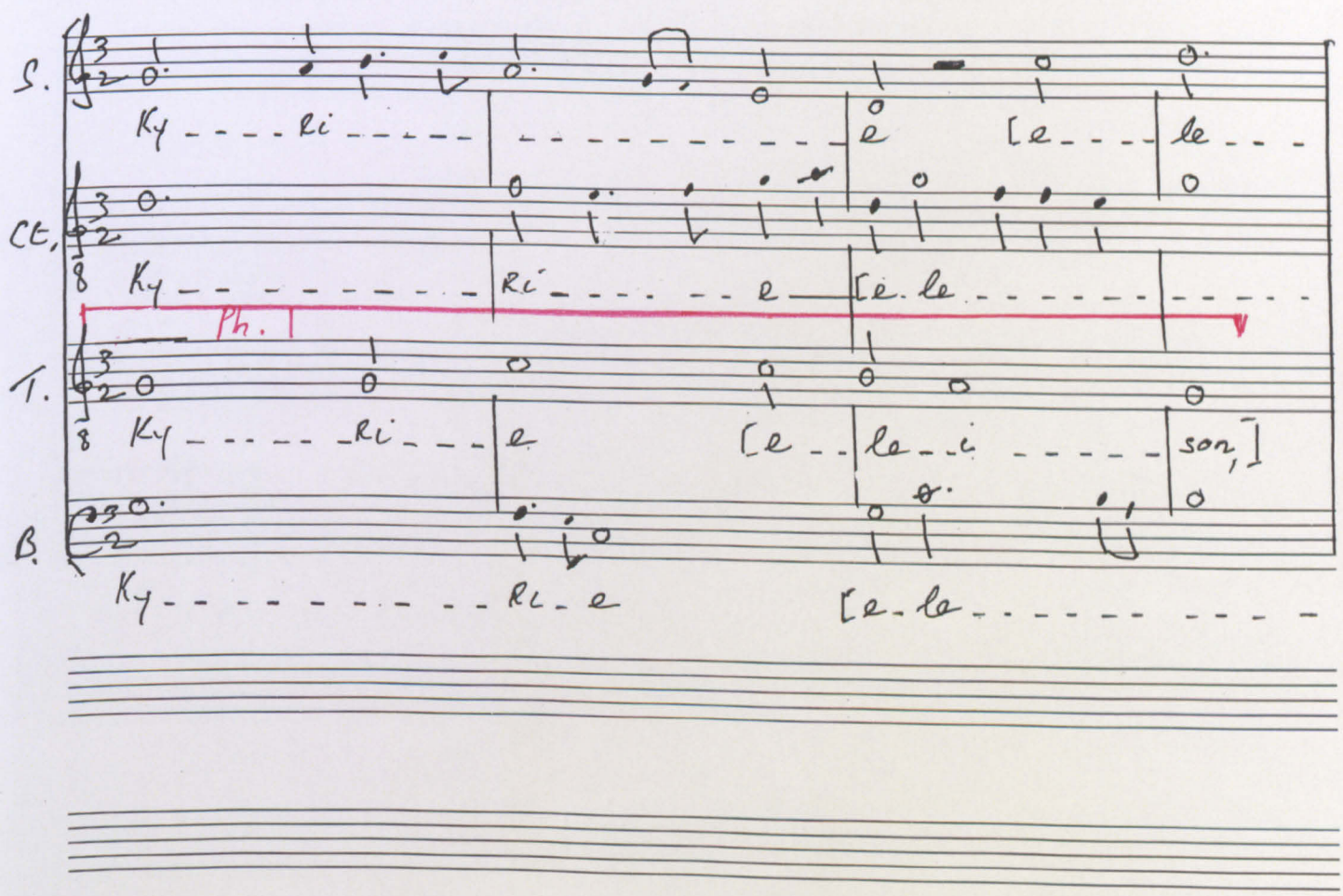
Ex. 165 [a] Du Fay, *Kyrie* I

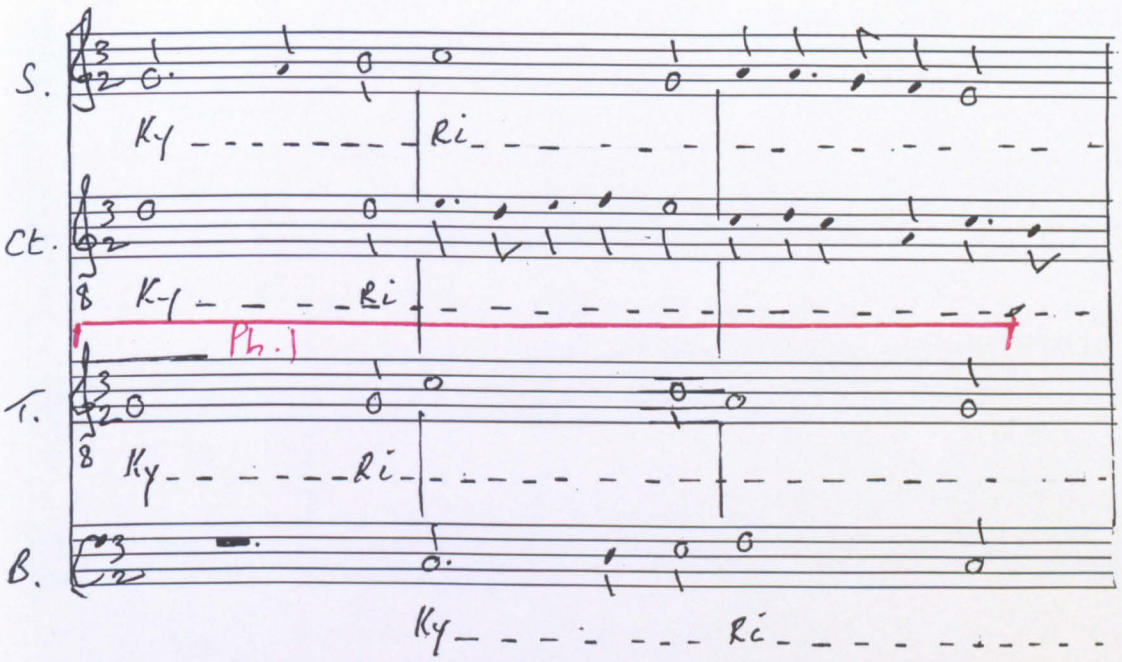


Ex. 165 [b] Ockeghem, *Kyrie* I

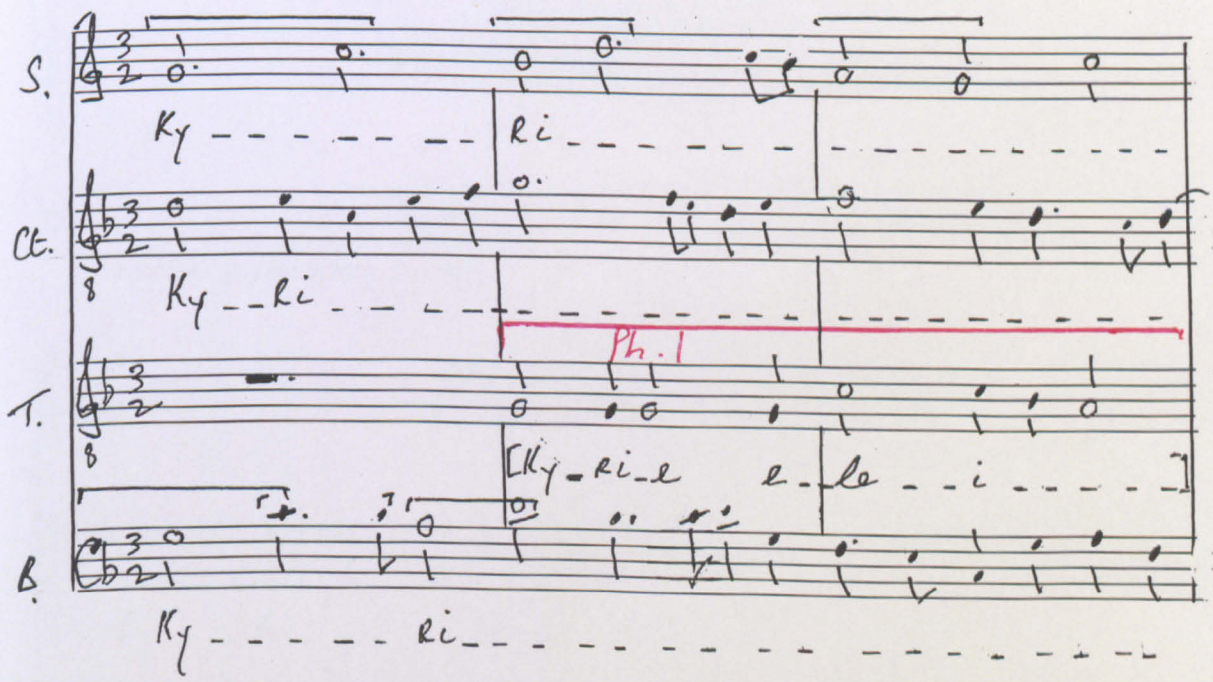


TEXT
CUT OFF IN THE
ORIGINAL

Ex. 165 [c] AJ2, *Kyrie* I



Ex. 166 Caron, *Kyrie* I



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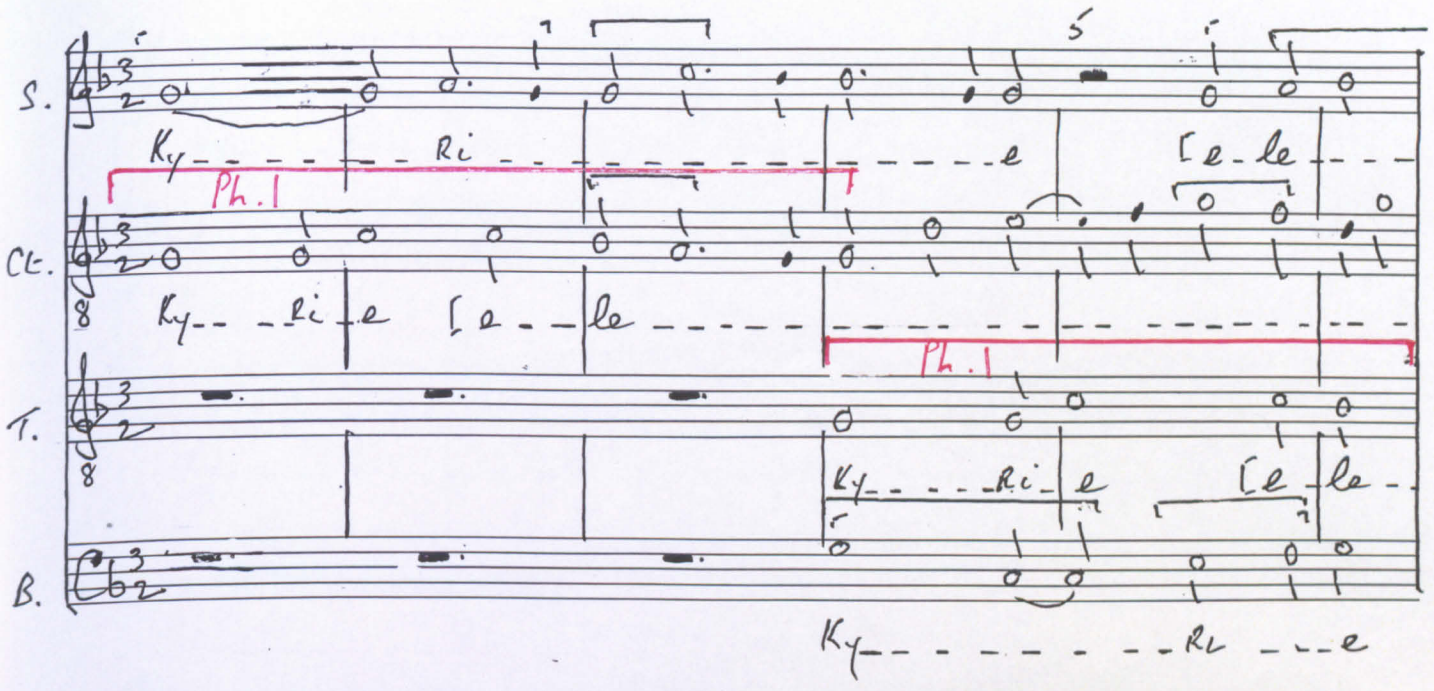
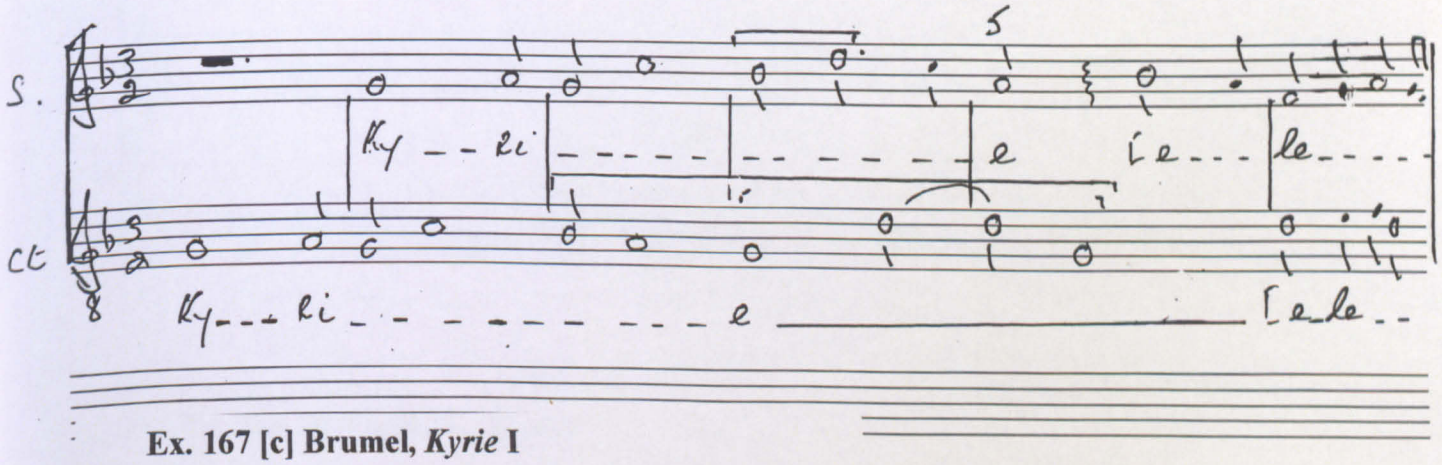
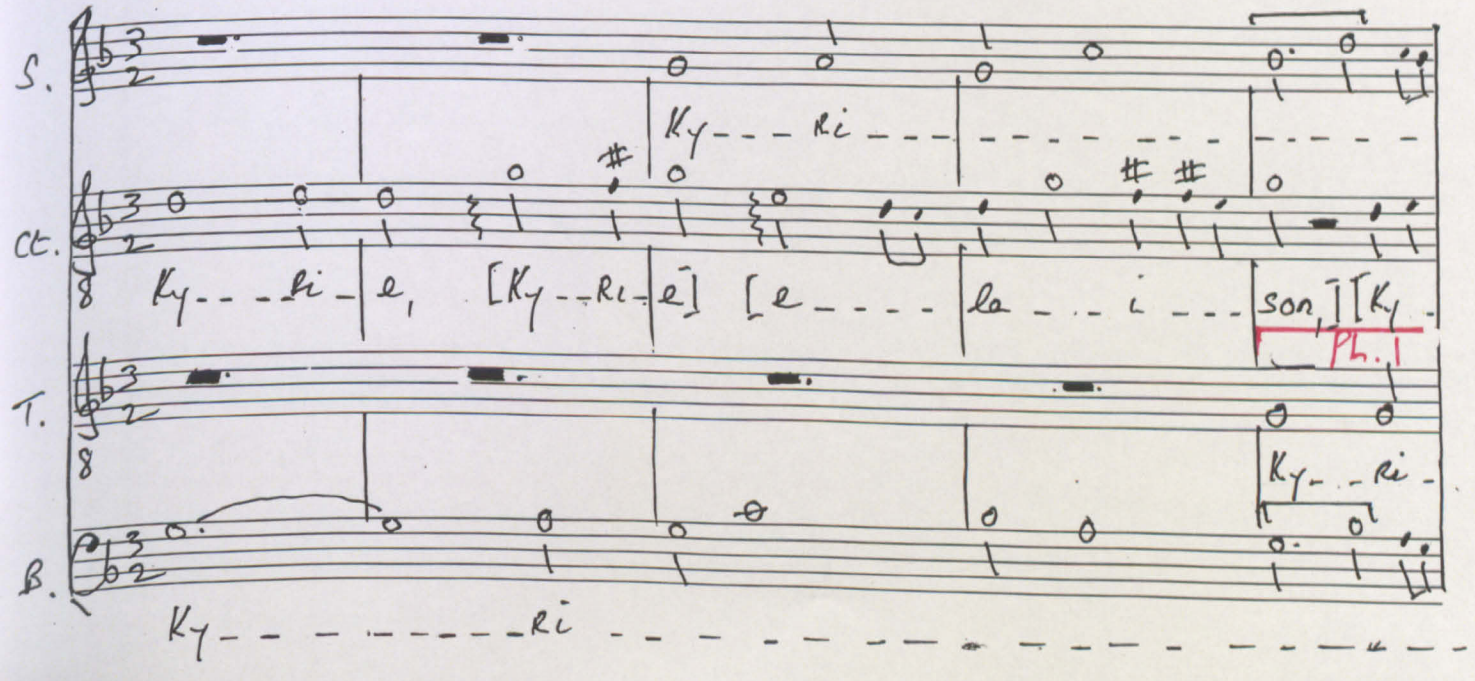
Ex. 167 [a] Busnoys, *Kyrie* I



Ex. 167 [b] Basiron, *Kyrie* I



Ex. 167 [c] Brumel, *Kyrie* I

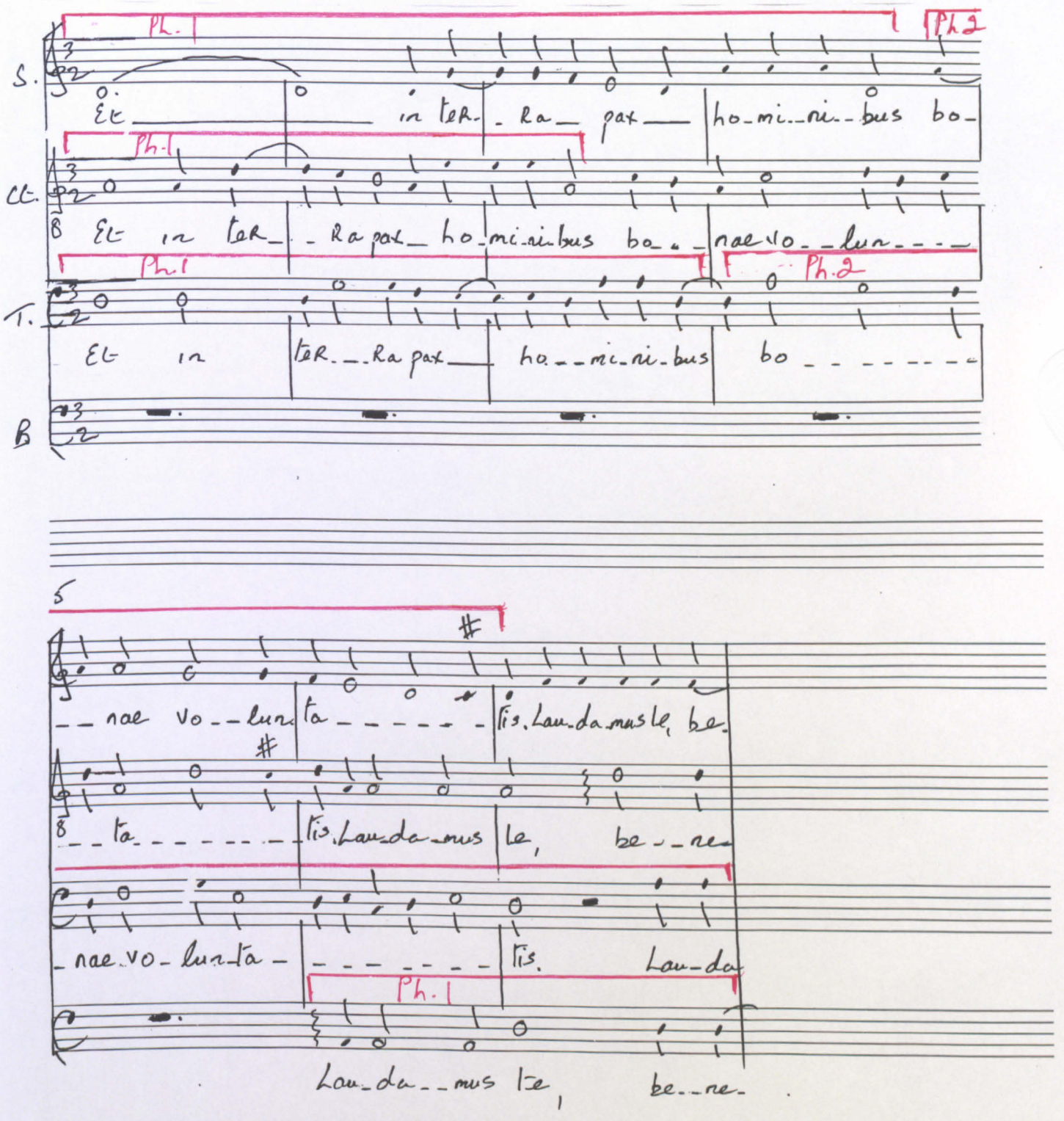


Ex. 168 [a] Regis, *Kyrie* I

Ex. 168 [b] Vaqueras, *Kyrie* I

Ex. 168 [c] Tinctoris, *Kyrie* I

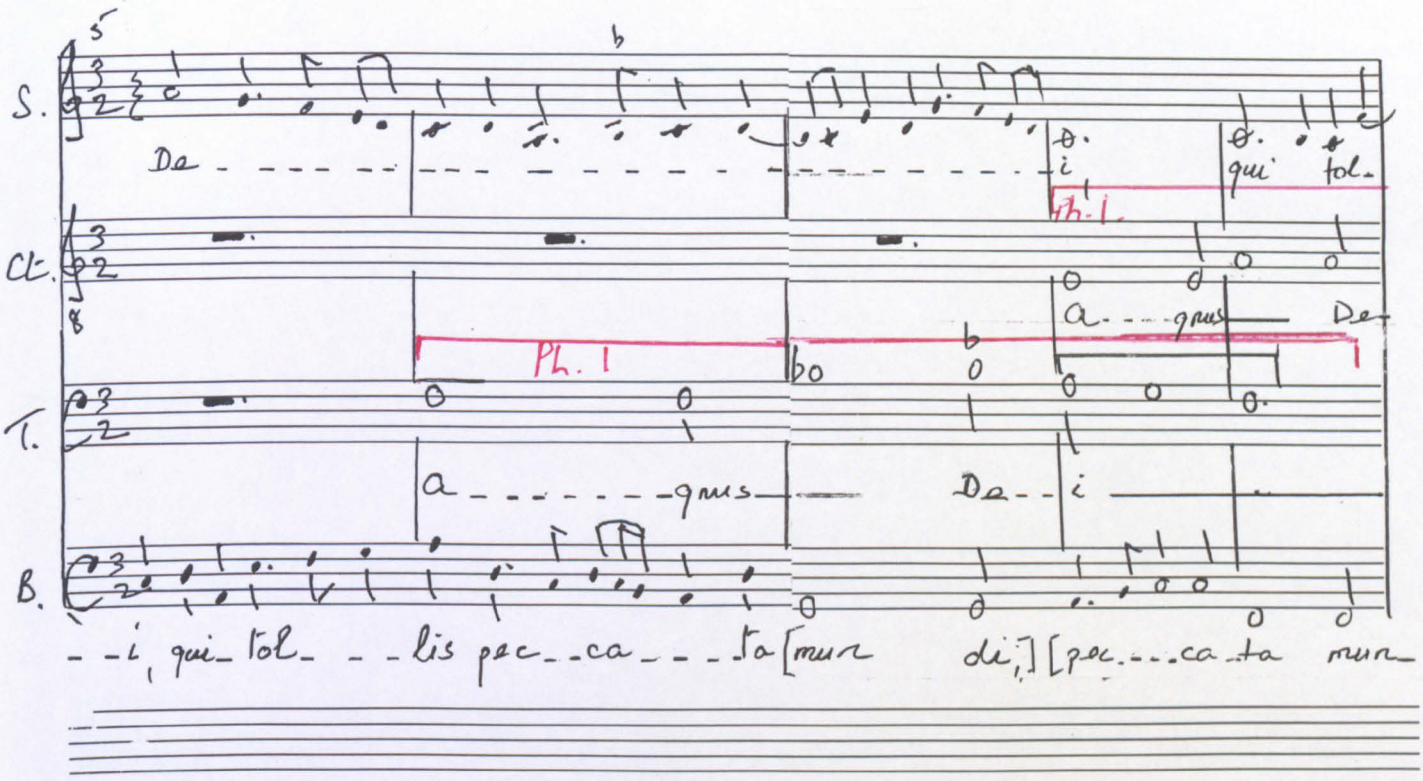
Ex. 169 [a] La Rue, *Et in terra*



Ex. 169 [b] Josquin, *Et in terra Missa L'homme armé super voces musicales*

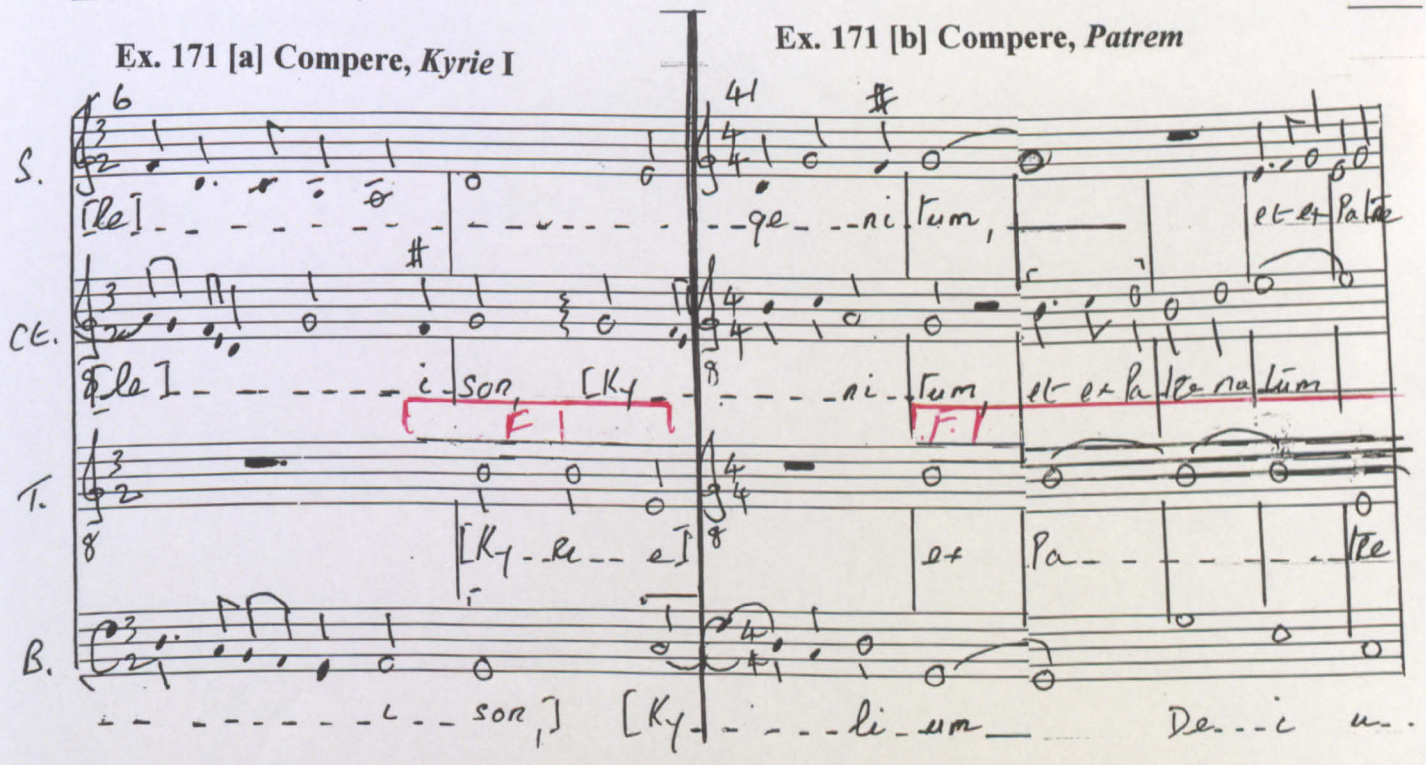
Ex. 169 [c] Josquin, *Kyrie* I *Missa L'homme armé sexti toni*

Ex. 170 Compere, *Agnus* I

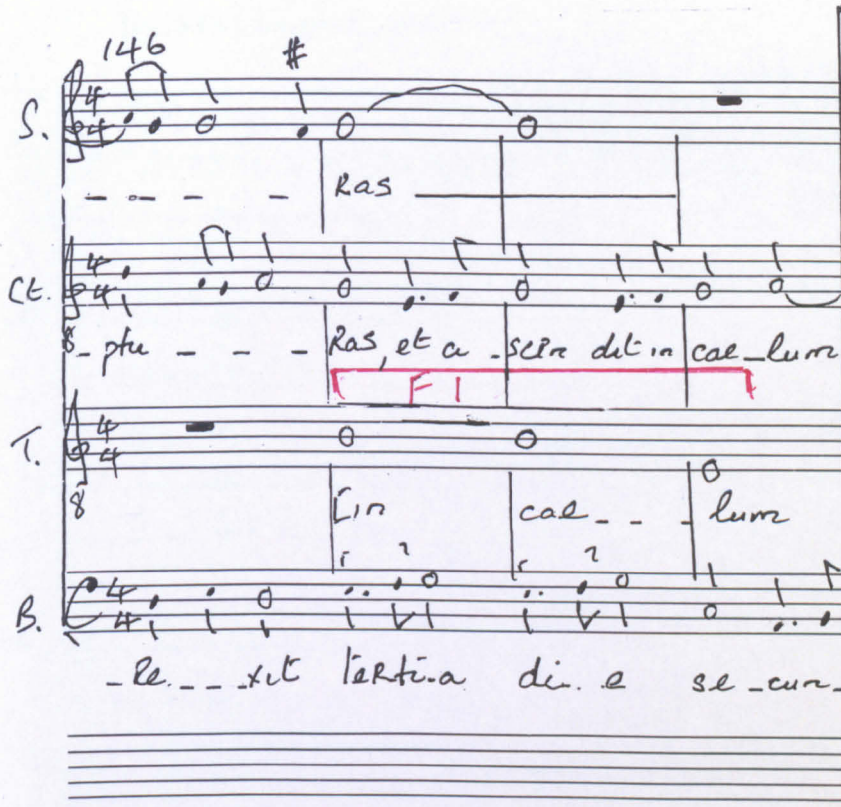


Ex. 171 [a] Compere, *Kyrie* I

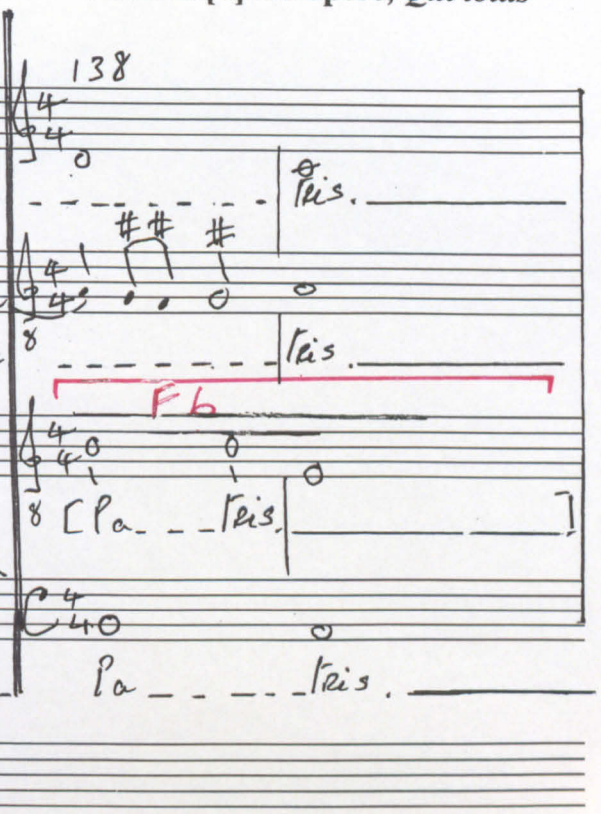
Ex. 171 [b] Compere, *Patrem*



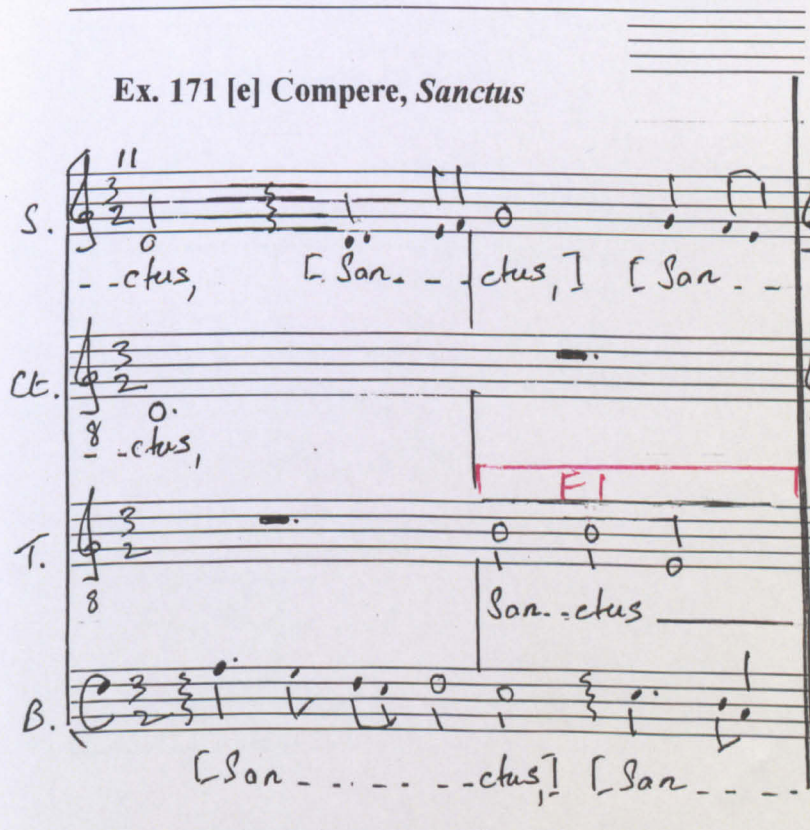
Ex. 171 [c] Compere, *Crucifixus*



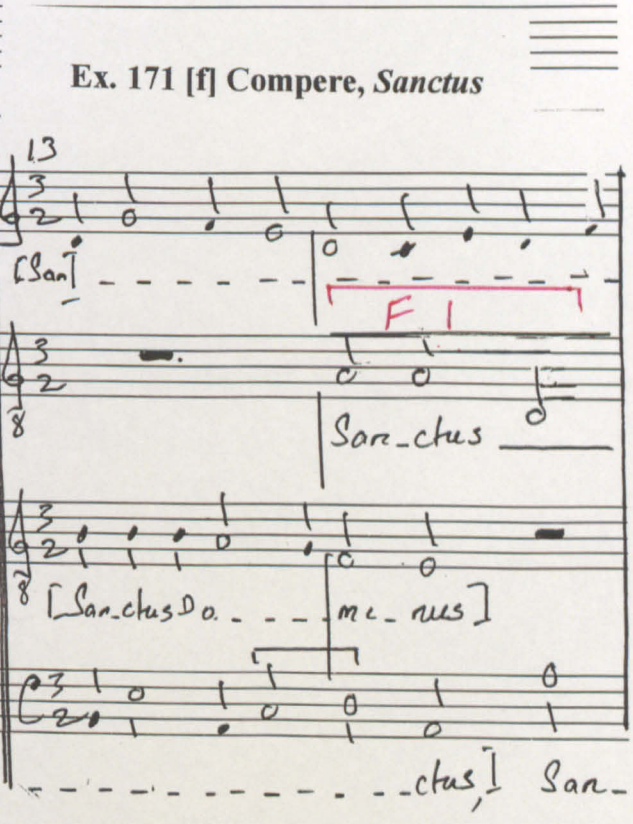
Ex. 171 [d] Compere, *Qui tollis*



Ex. 171 [e] Compere, *Sanctus*



Ex. 171 [f] Compere, *Sanctus*



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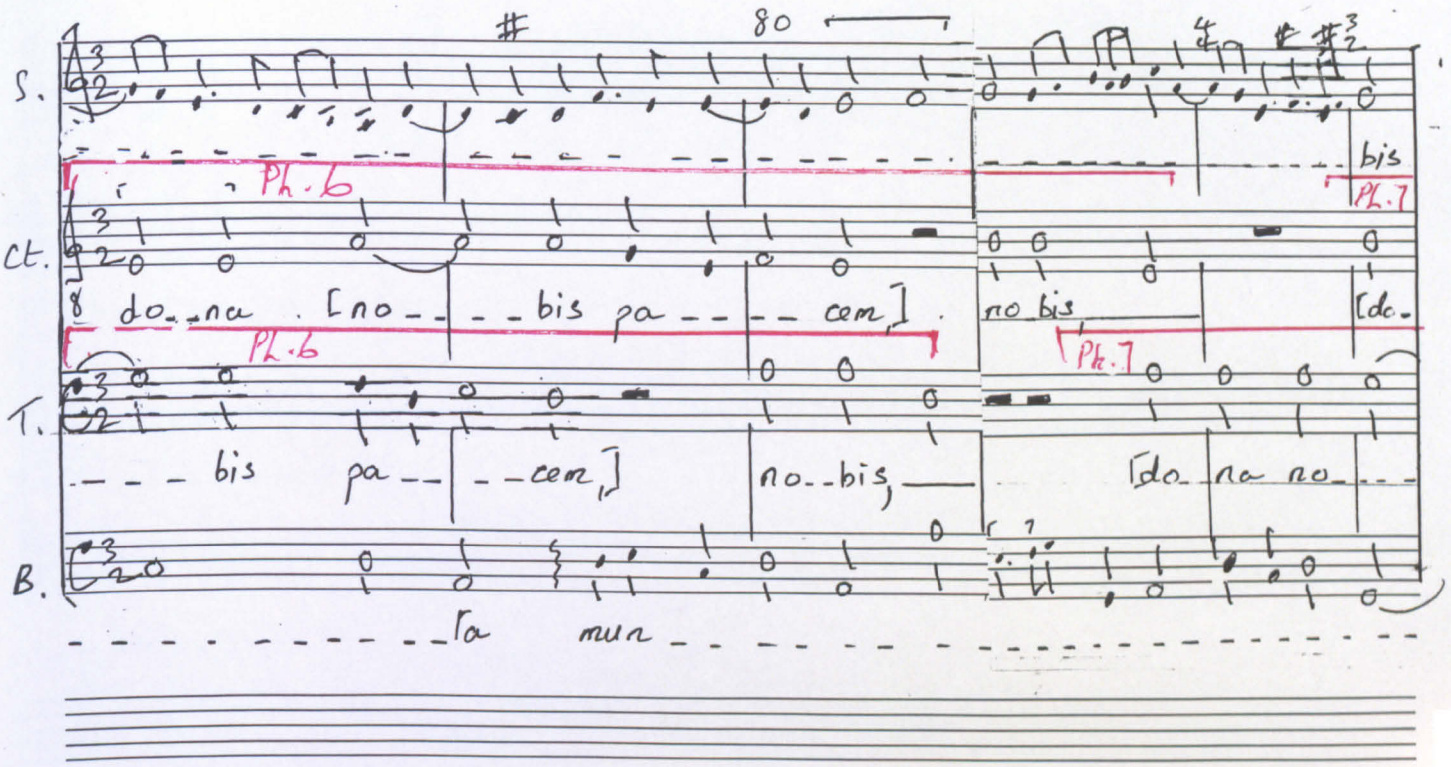
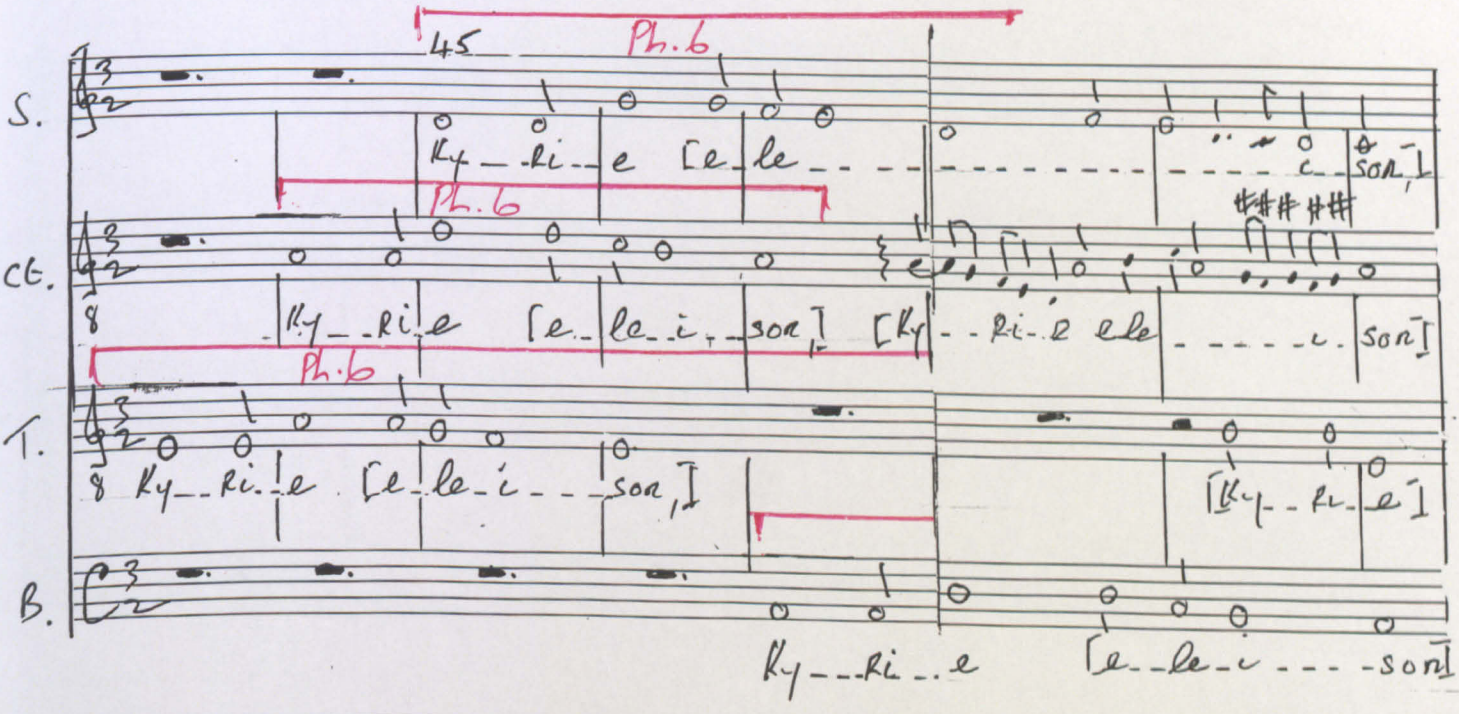
Ex. 172 Compere, *Agnus* III



Ex. 173 Compere, *Kyrie* II



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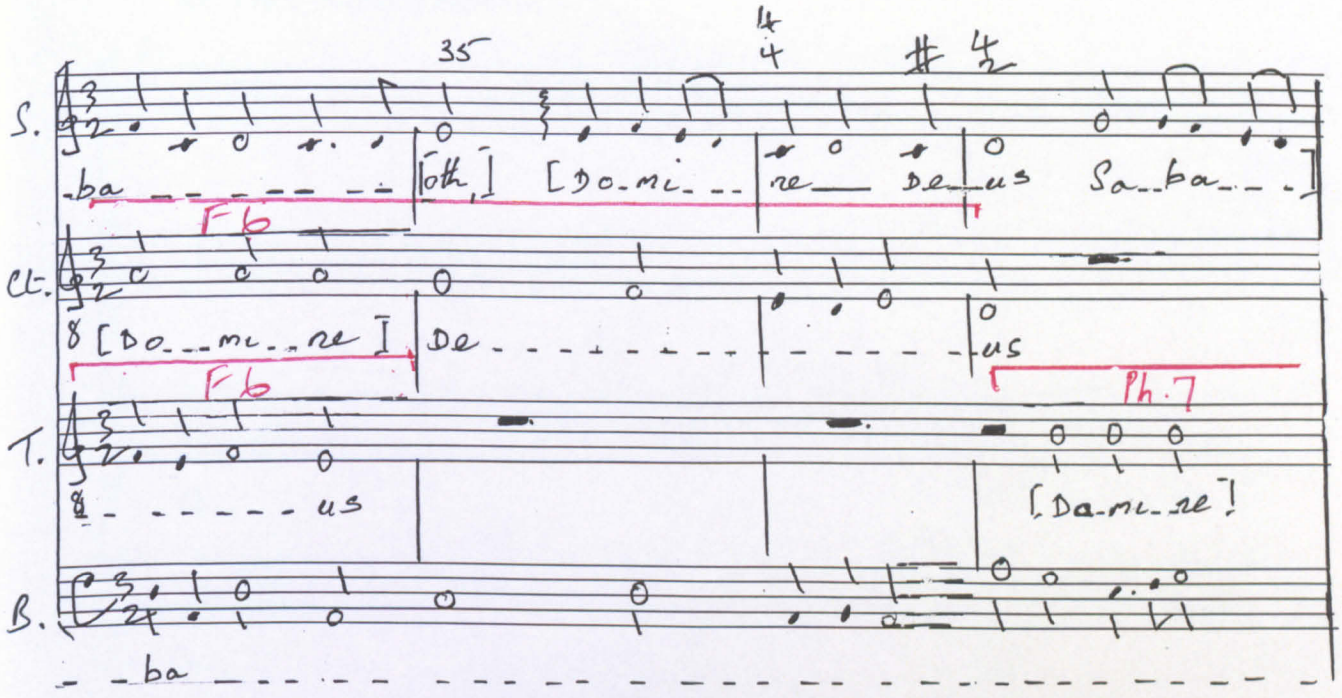
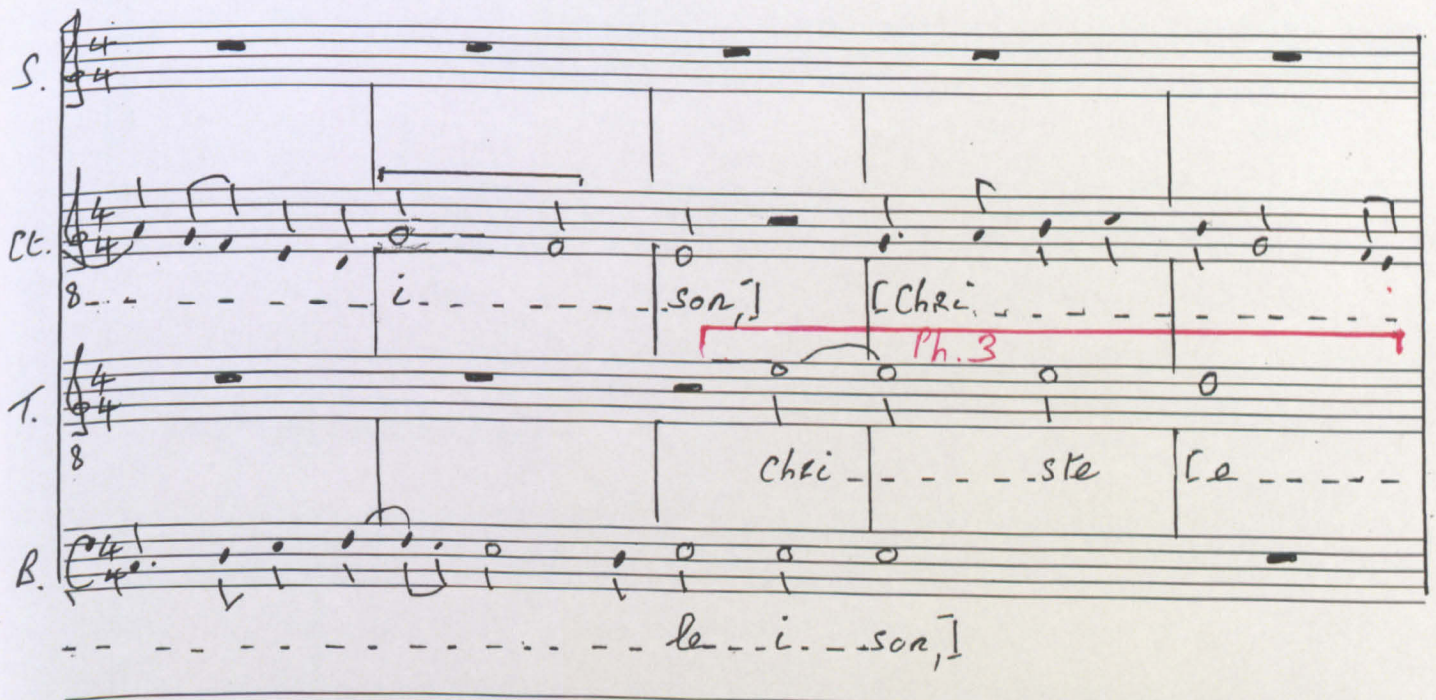
ORIGINAL

Ex. 174 Compere, *Sanctus*



Ex. 175 Compere, *Christe*

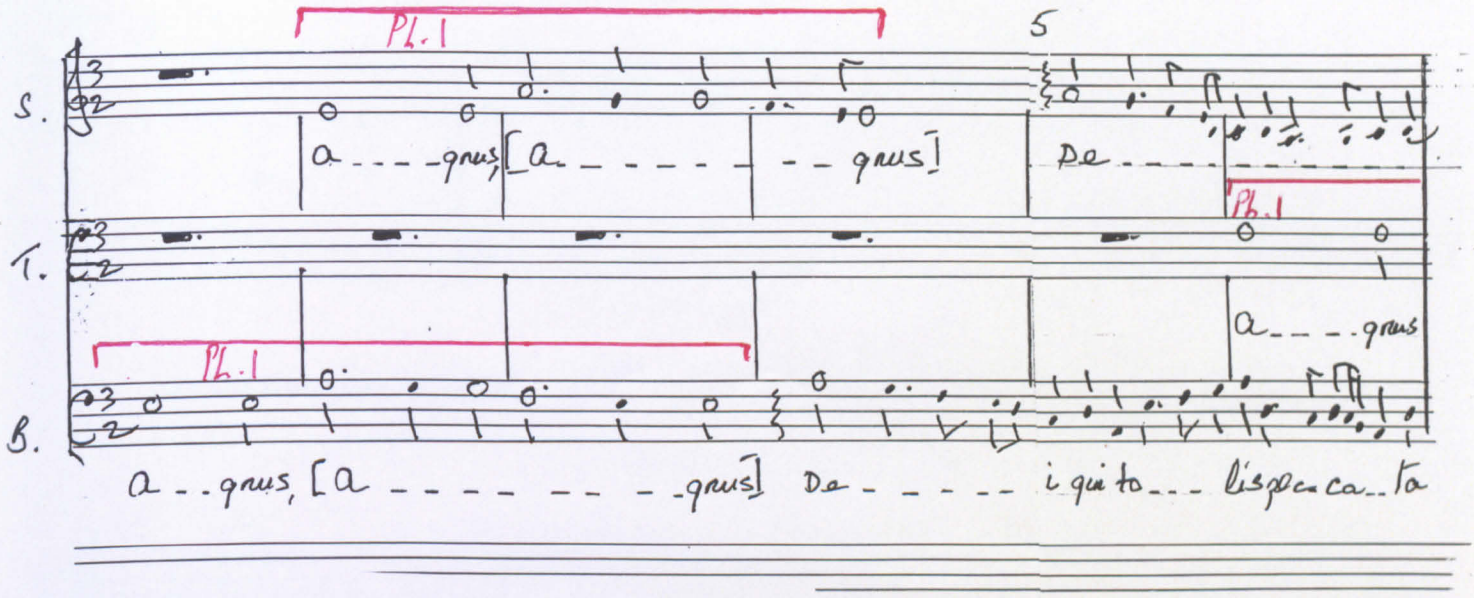


Ex. 176 Compere, *Agnus* II

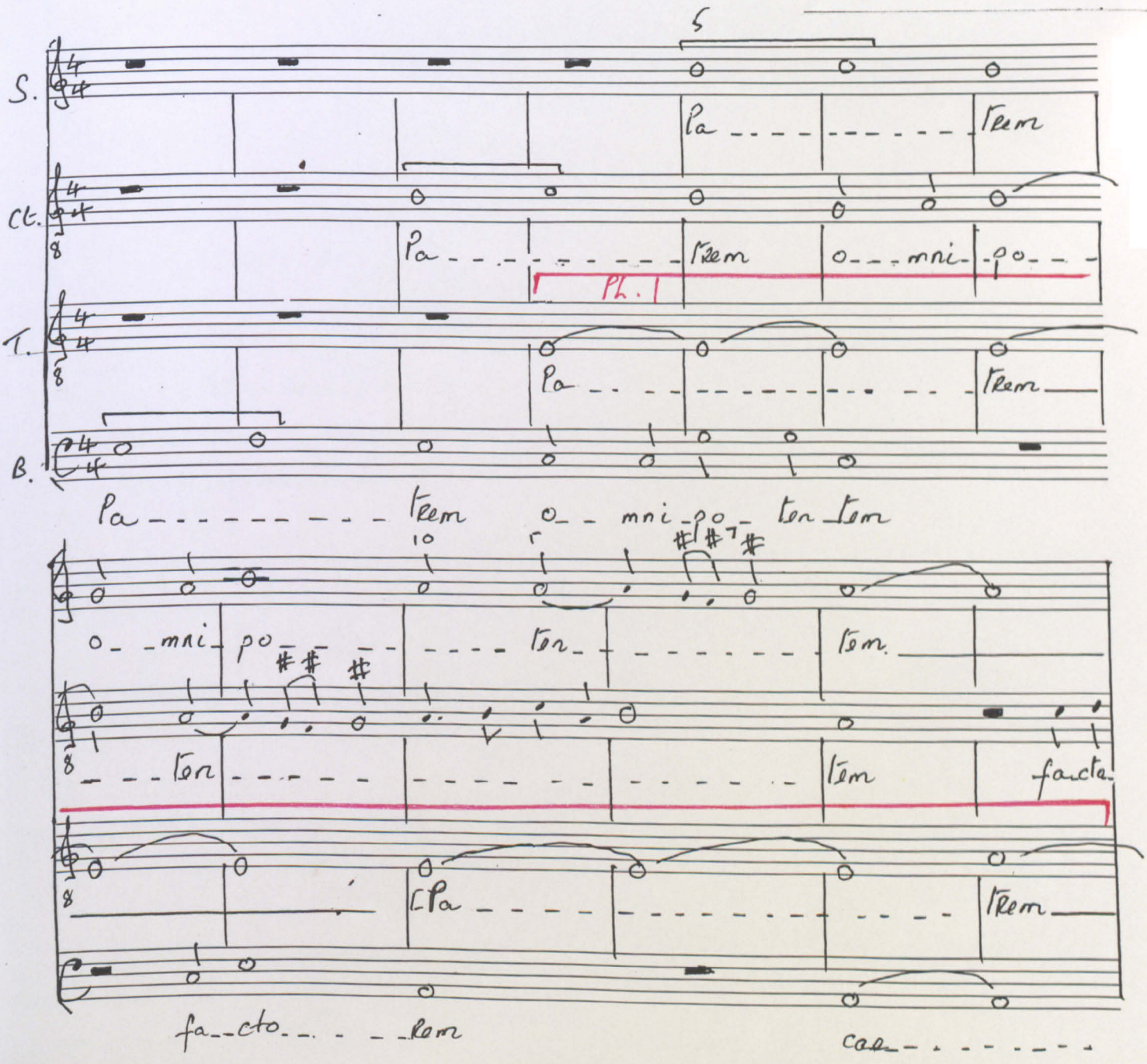
Ex. 177 [a] Compere, *Et in terra*

Ex. 177 [b] Compere, *Sanctus*

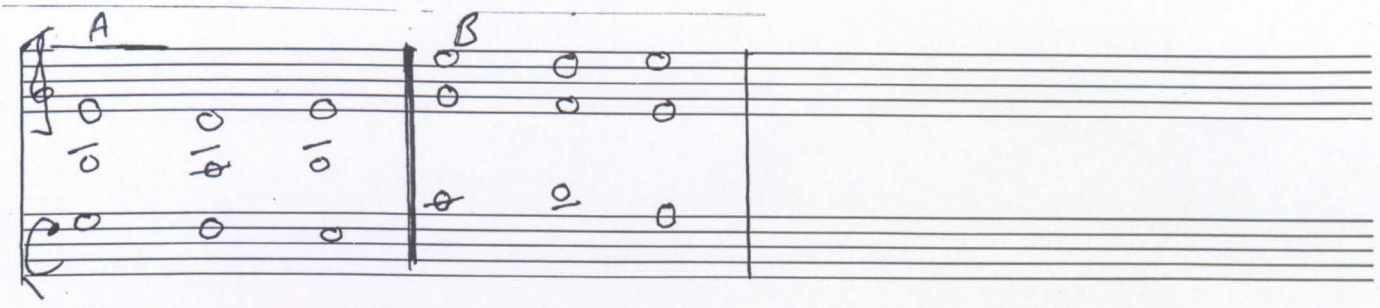
Ex. 177 [c] Compere, *Agnus* I



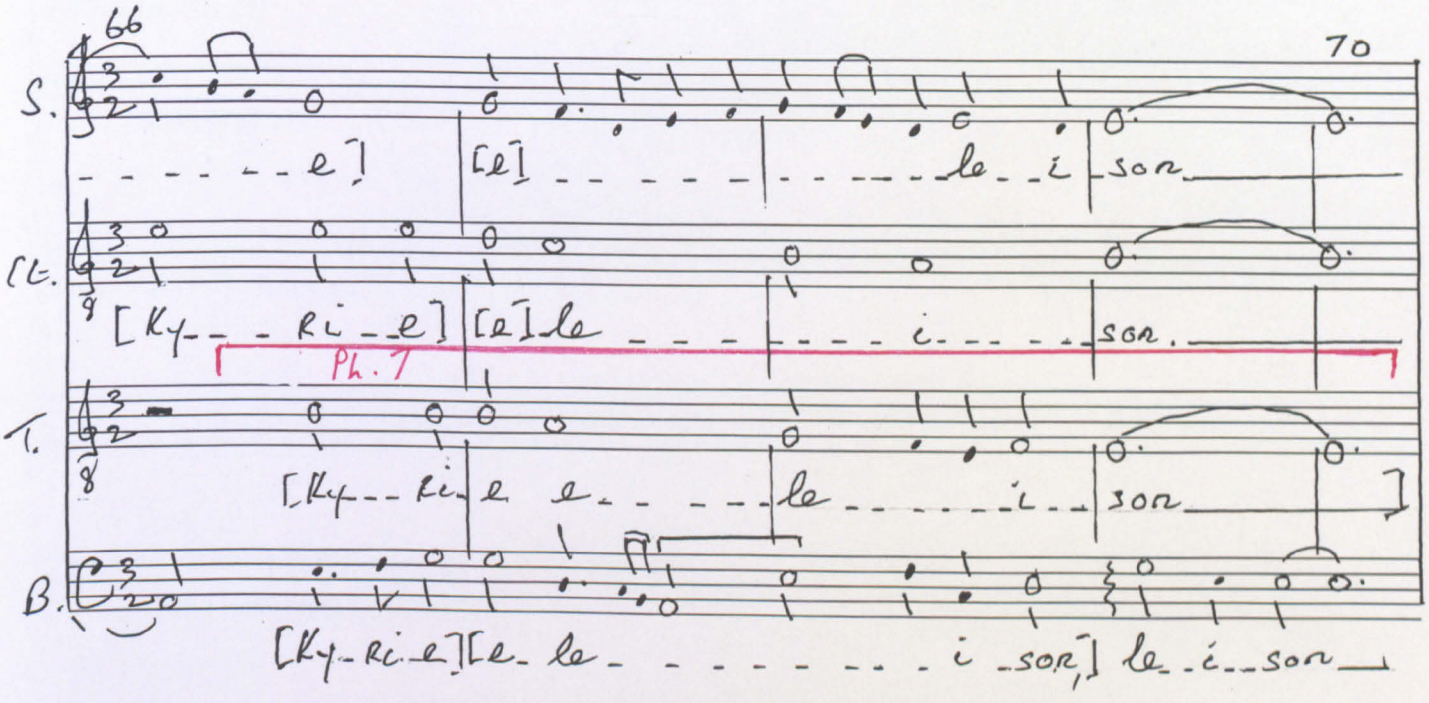
Ex. 178 Compere, Credo



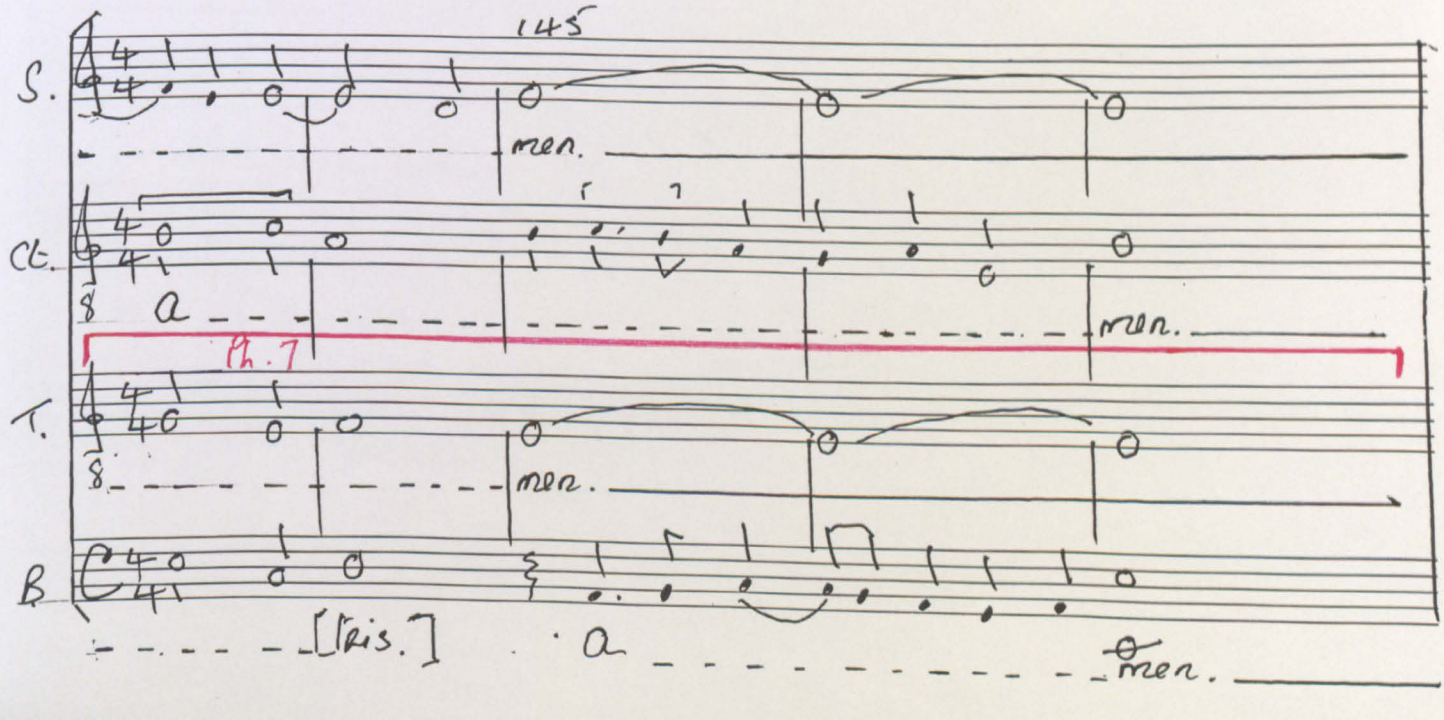
Ex. 179 [a and b] Three-part Phrygian cadences



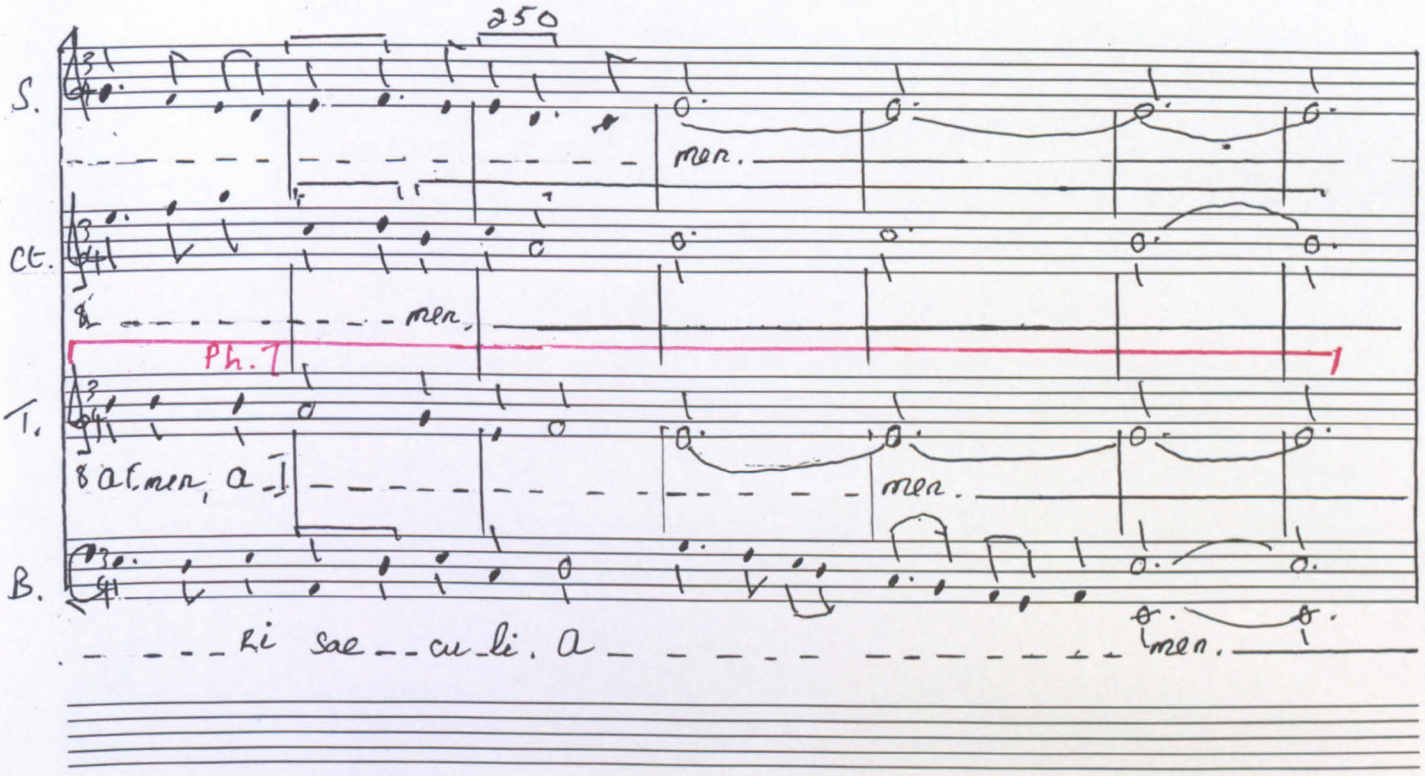
Ex. 180 Compere, *Kyrie* II



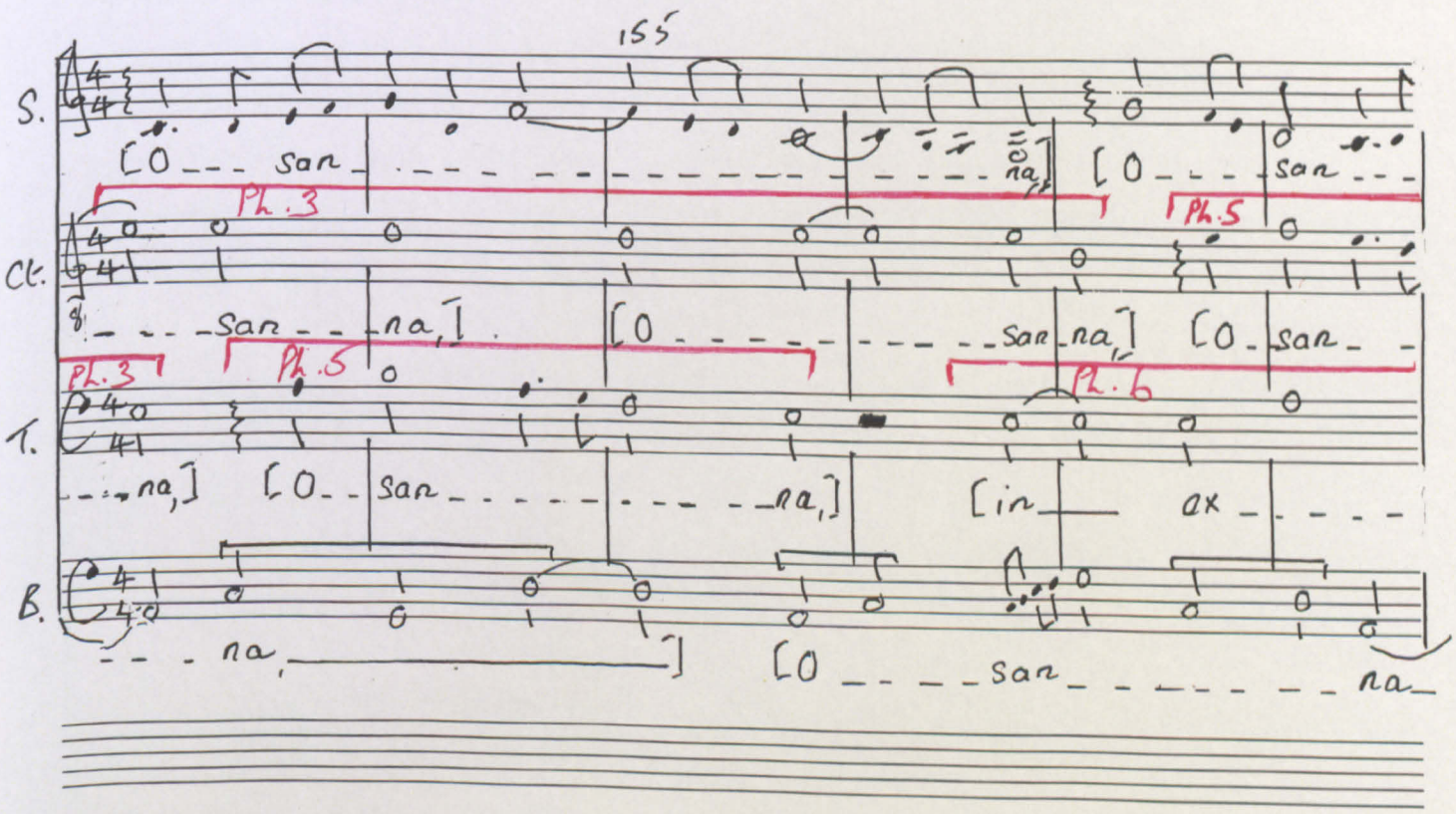
Ex. 181 [a] Compere, *Qui tollis*

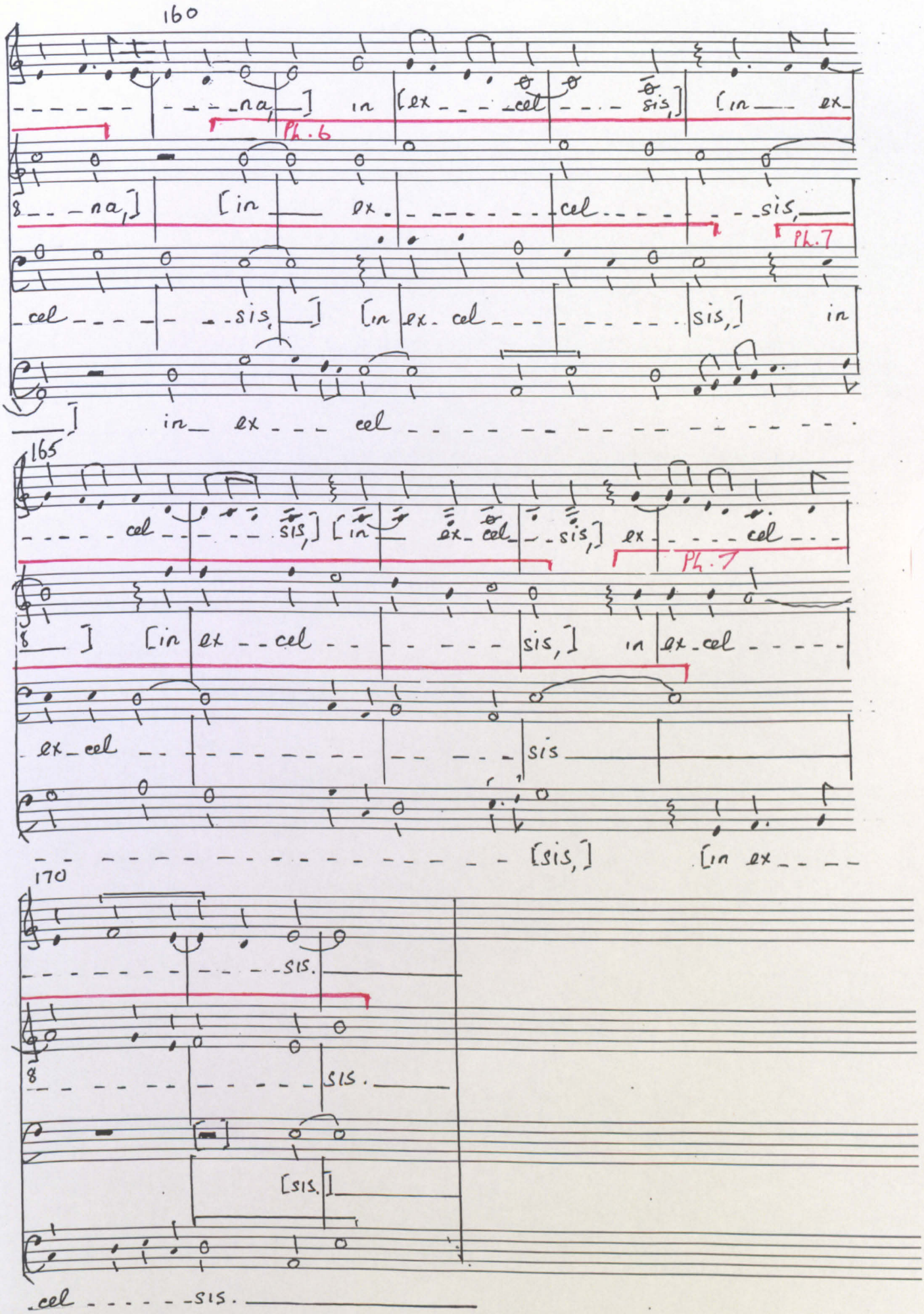


Ex. 181 [b] Compere, *Crucifixus*

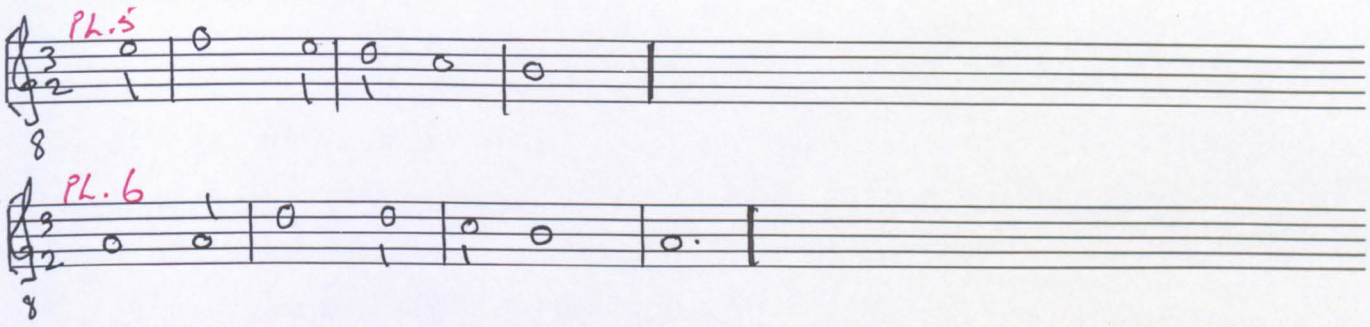


Ex. 182 Compere, *Osanna* II

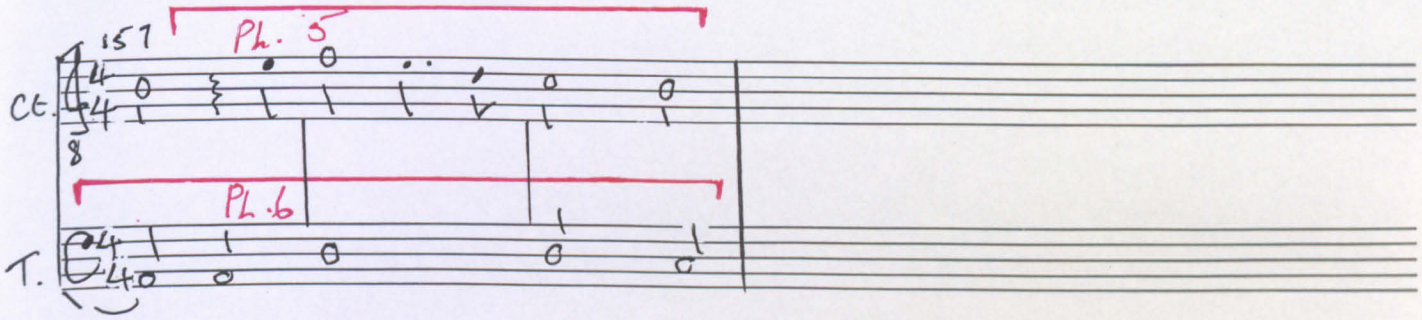



160
na,] in [ex cel sis,] [in ex
Ph. 6
na,] [in ex cel sis,
Ph. 7
cel sis,] [in ex cel sis,] in
] in ex cel
165
cel sis,] [in ex cel sis,] ex cel
Ph. 7
] [in ex cel sis,] in ex cel
ex cel sis
[sis,] [in ex
170
sis.
sis.
[sis.]
cel sis.

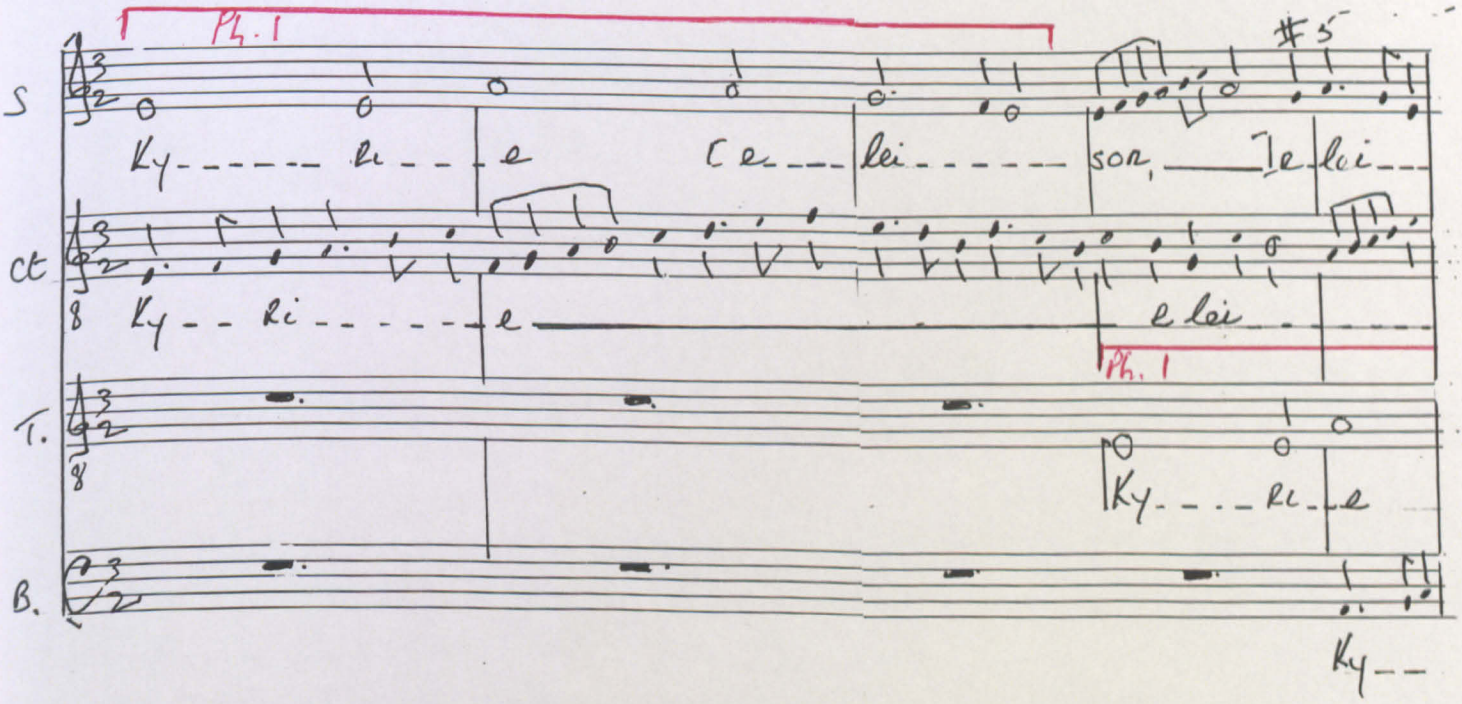
Ex. 183 [a] Phs. 5 and 6 *L'homme armé* melody



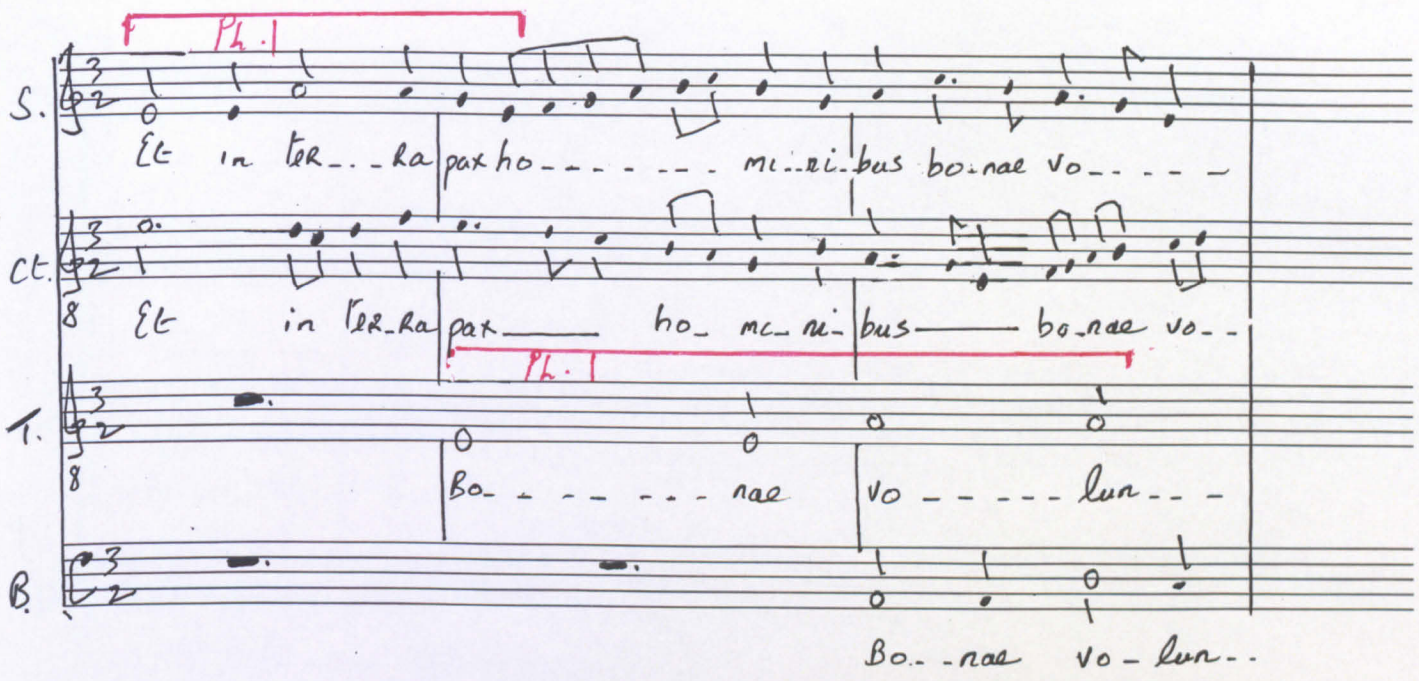
Ex. 183 [b] Polyphonic settings of phs. 5 and 6



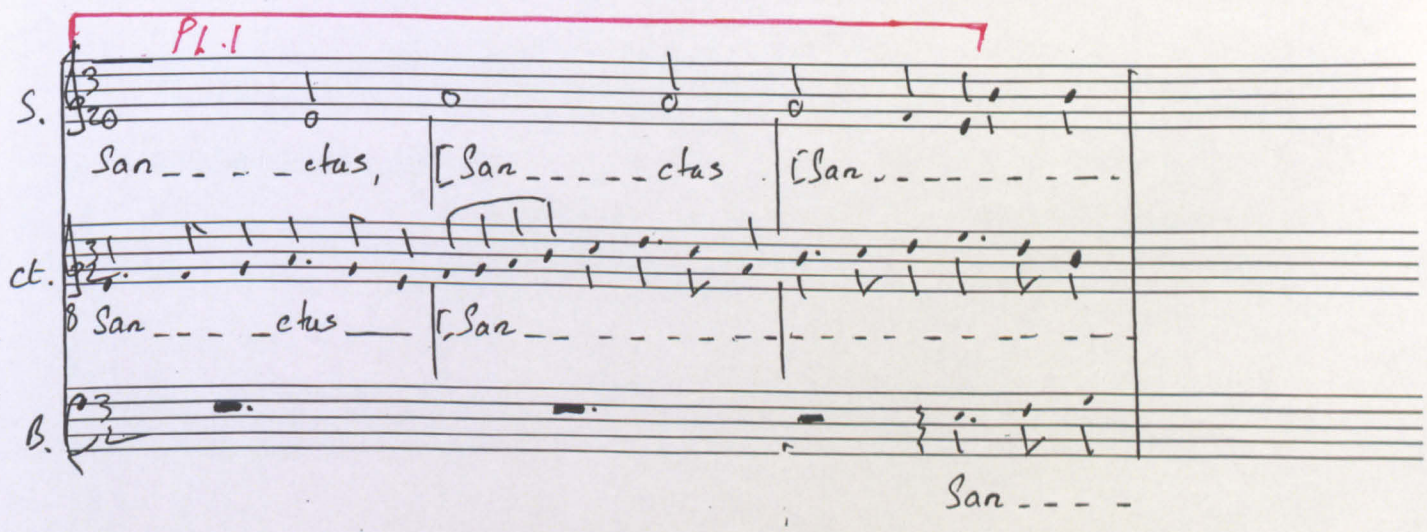
Ex. 184 [a] Morales, Kyrie head motive



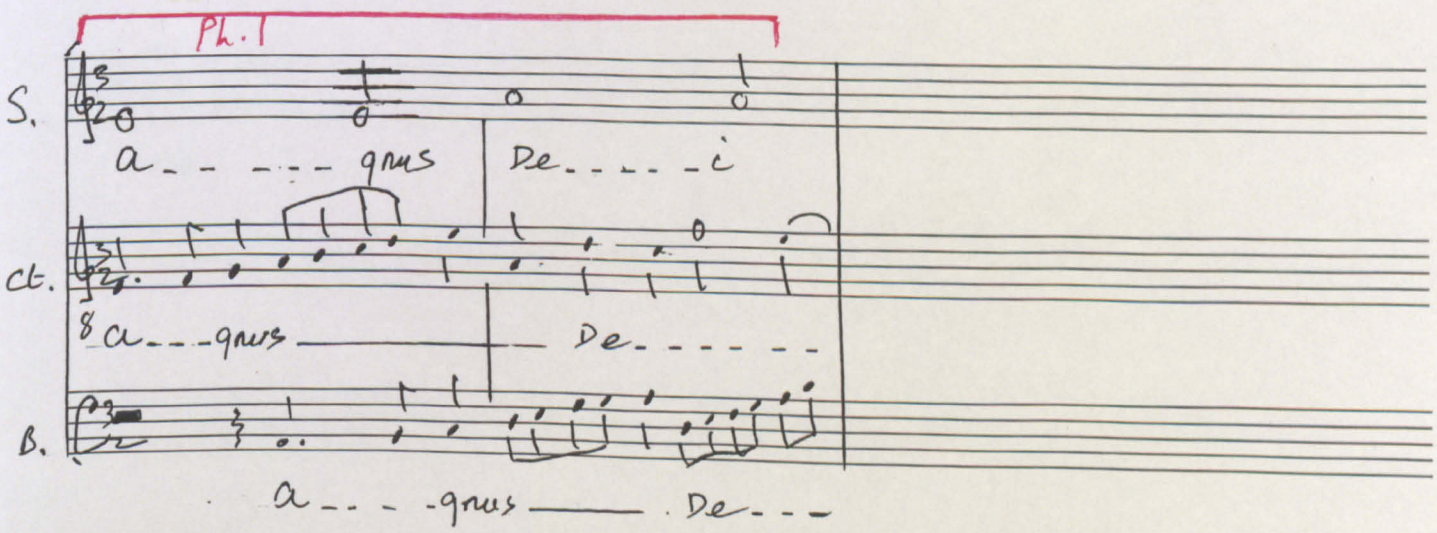
Ex. 184 [b] Morales, Gloria head motive



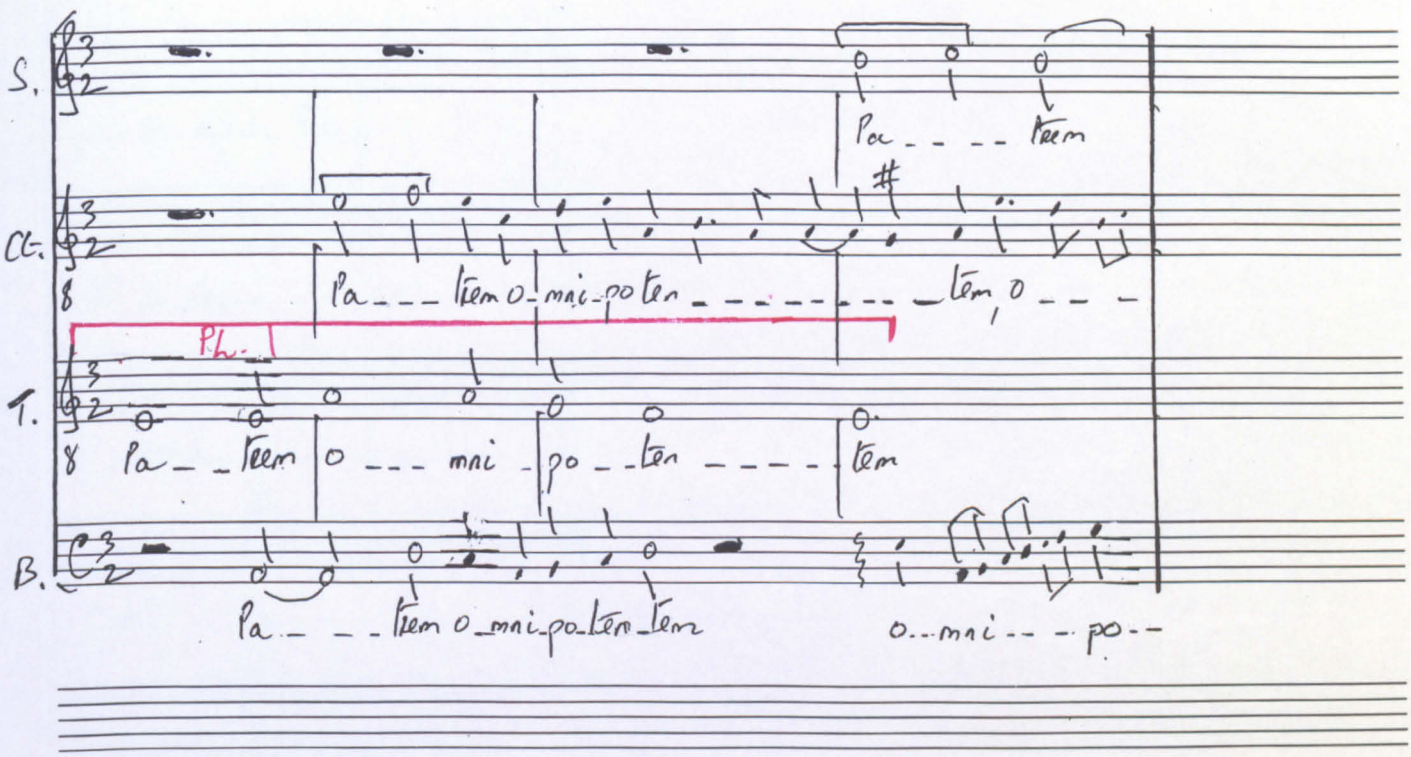
Ex. 184 [c] Morales, Sanctus head motive



Ex. 184 [d] Morales, Agnus head motive

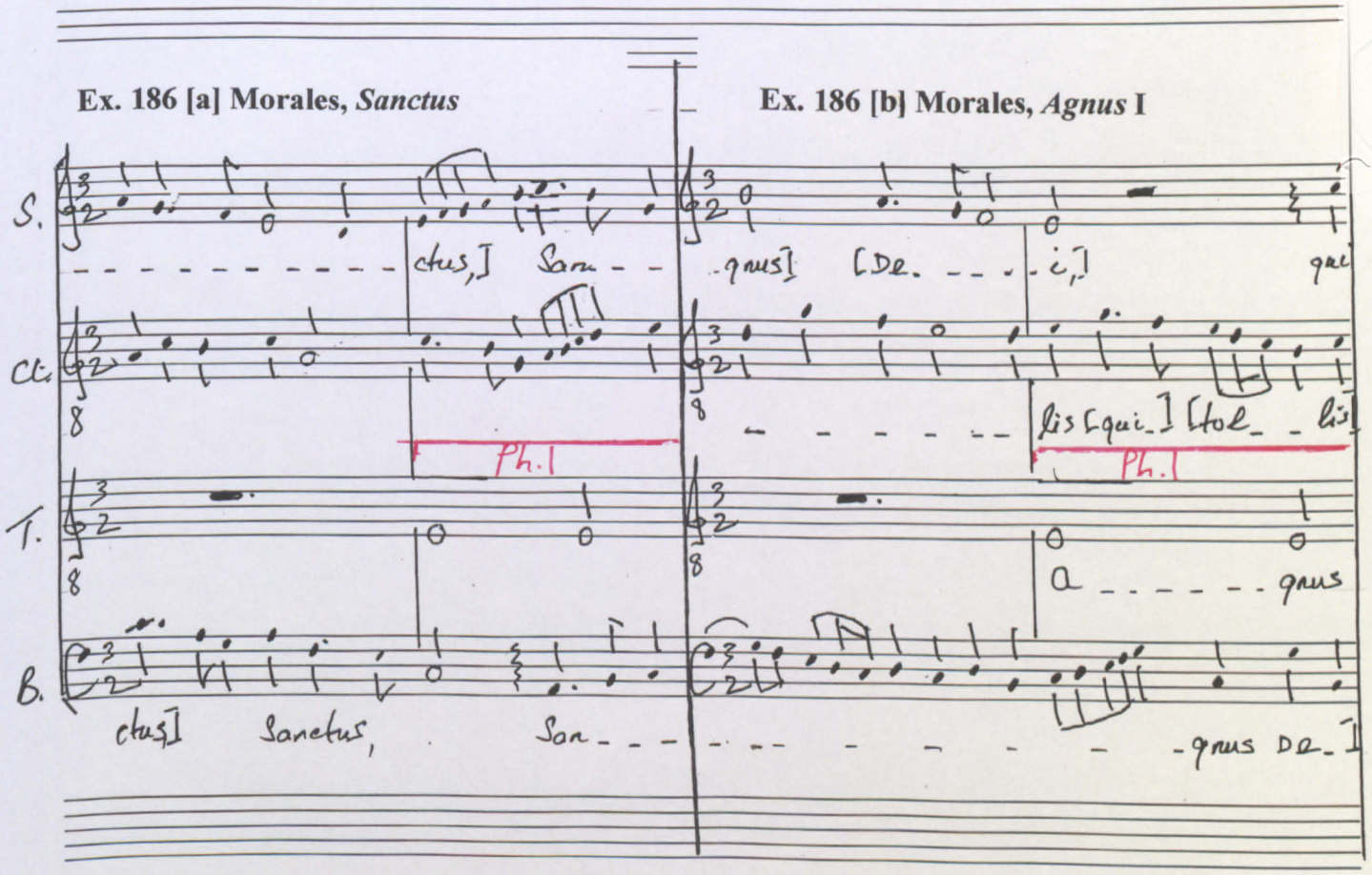


Ex. 185 Morales, *Patrem*



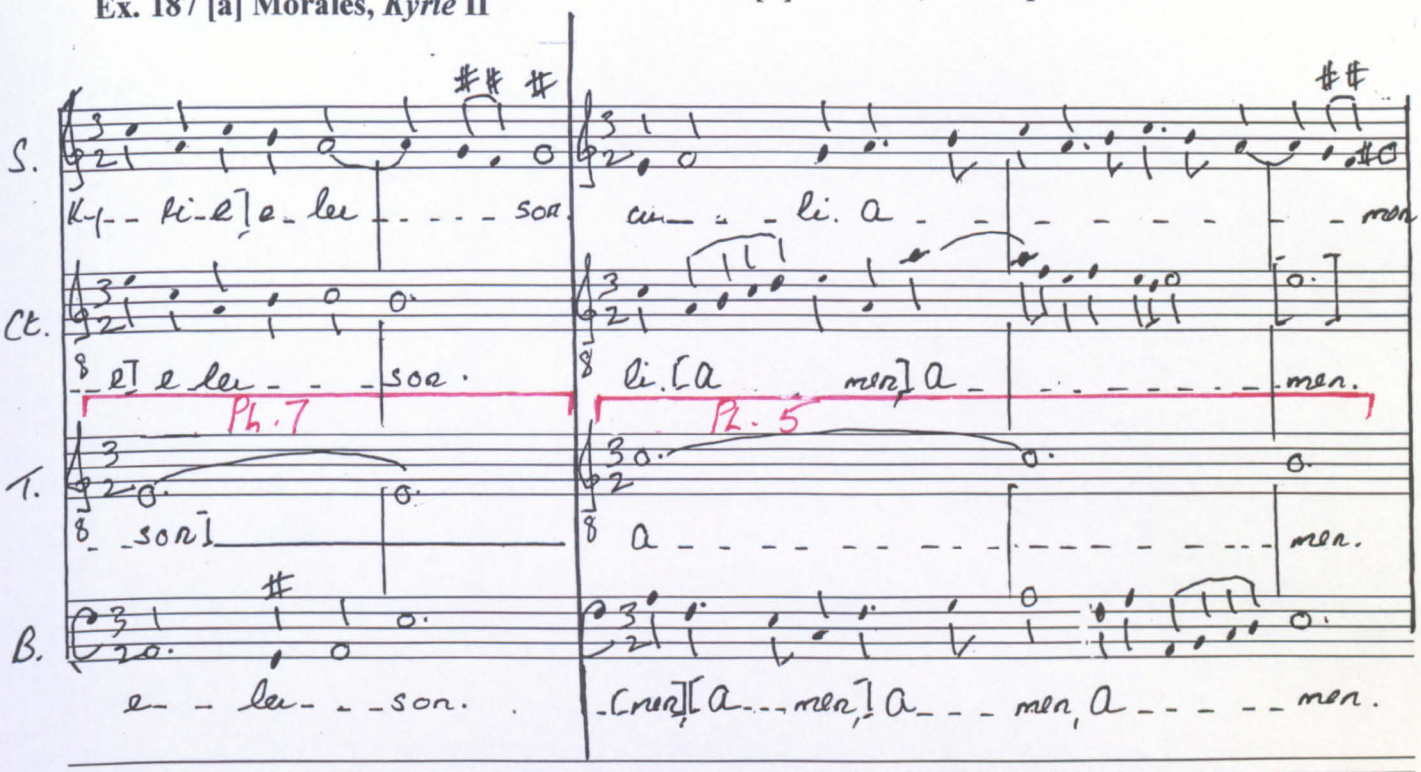
Ex. 186 [a] Morales, *Sanctus*

Ex. 186 [b] Morales, *Agnus* I



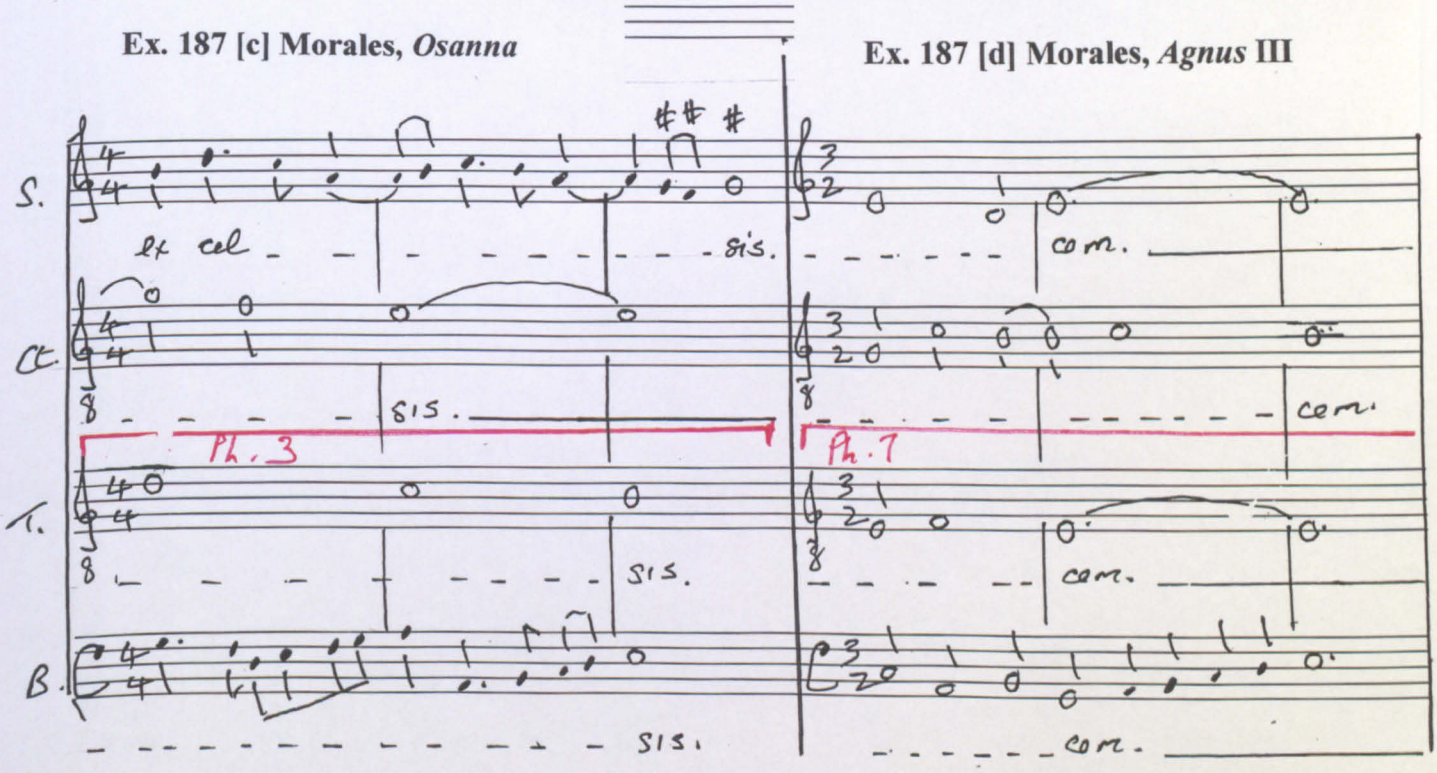
Ex. 187 [a] Morales, *Kyrie* II

Ex. 187 [b] Morales, *Et in Spiritum*

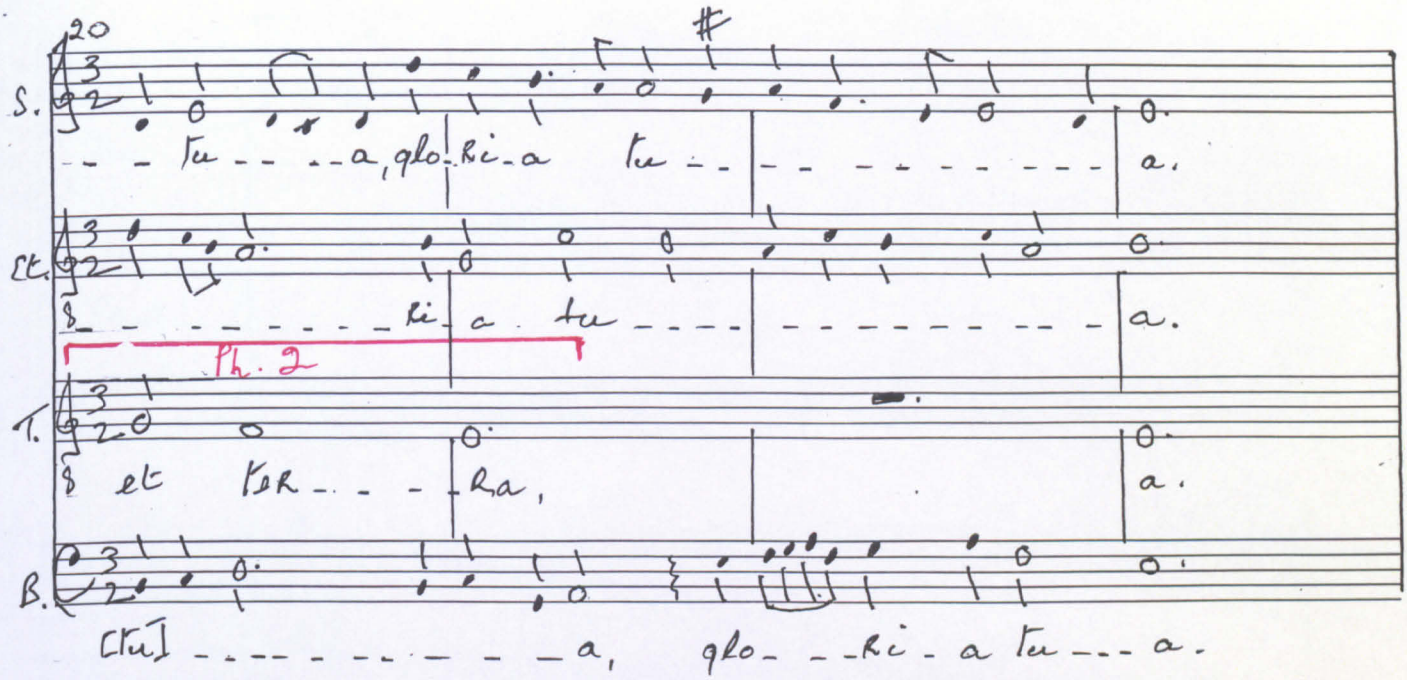


Ex. 187 [c] Morales, *Osanna*

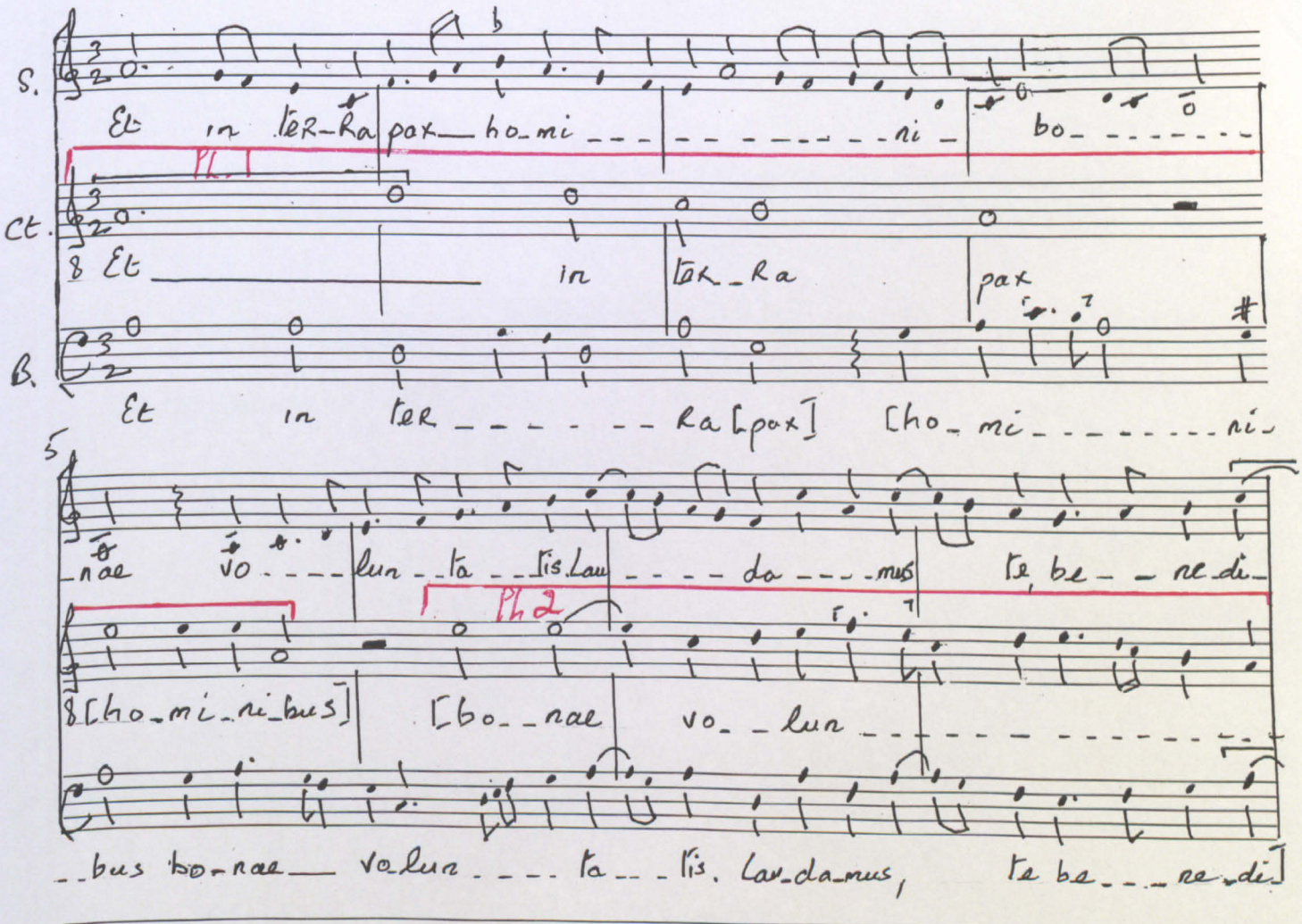
Ex. 187 [d] Morales, *Agnus* III



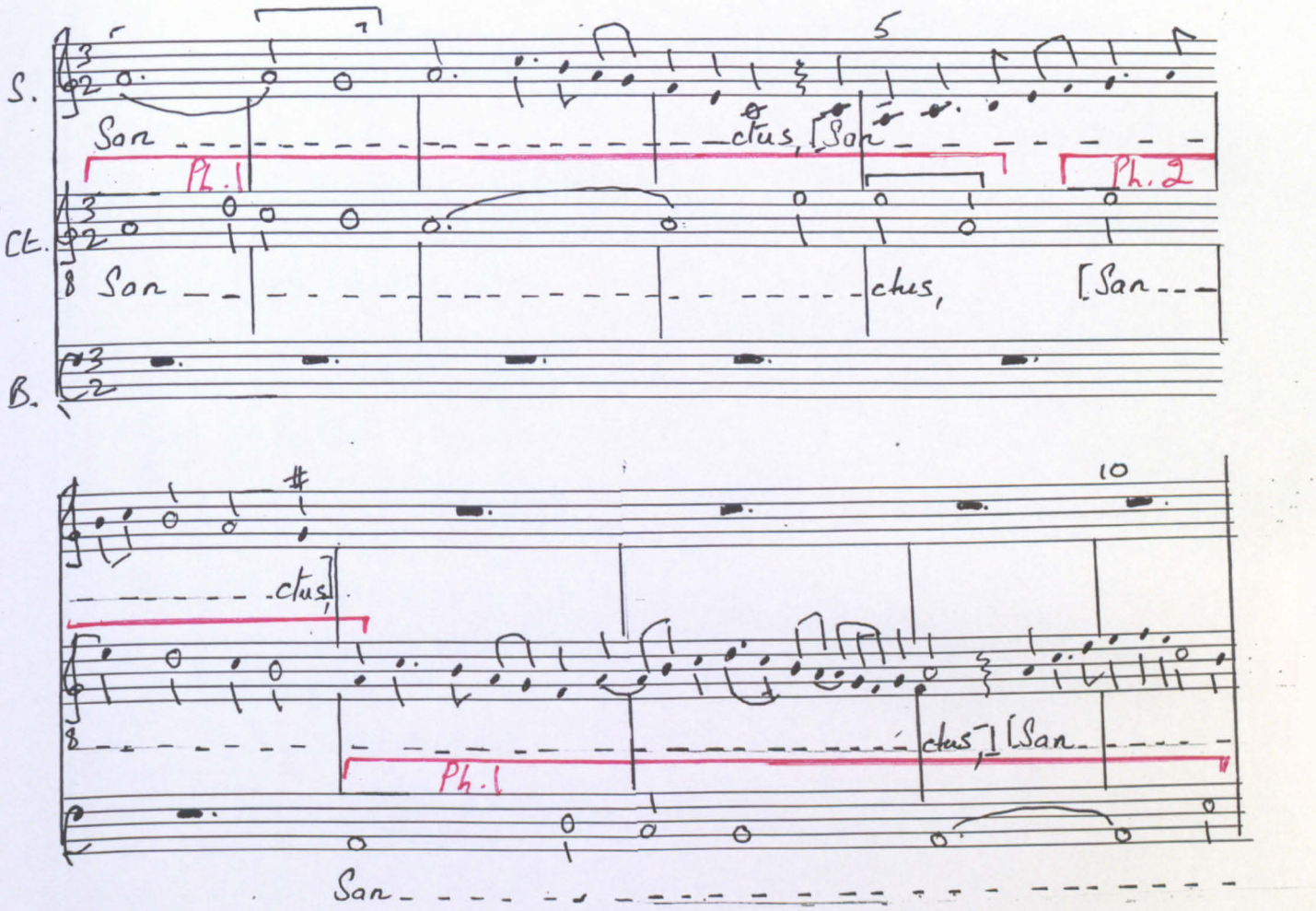
Ex. 188 Morales, *Sanctus*



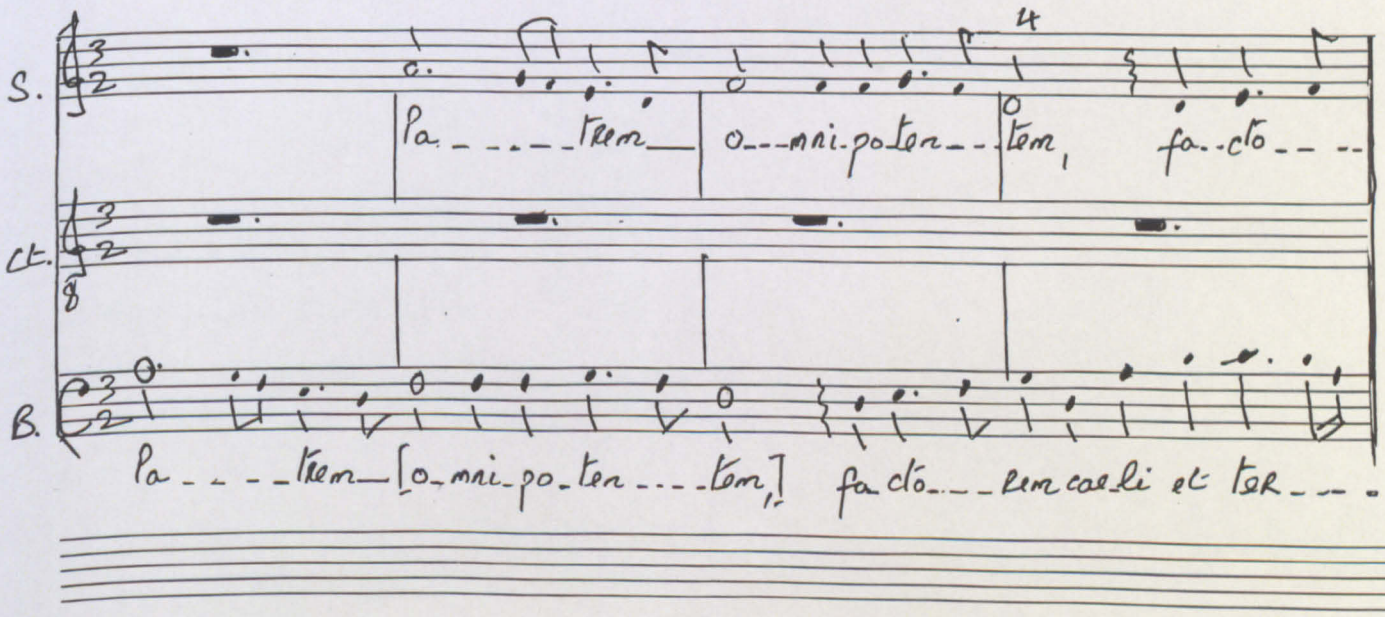
Ex. 189 Obrecht, *Et in terra*



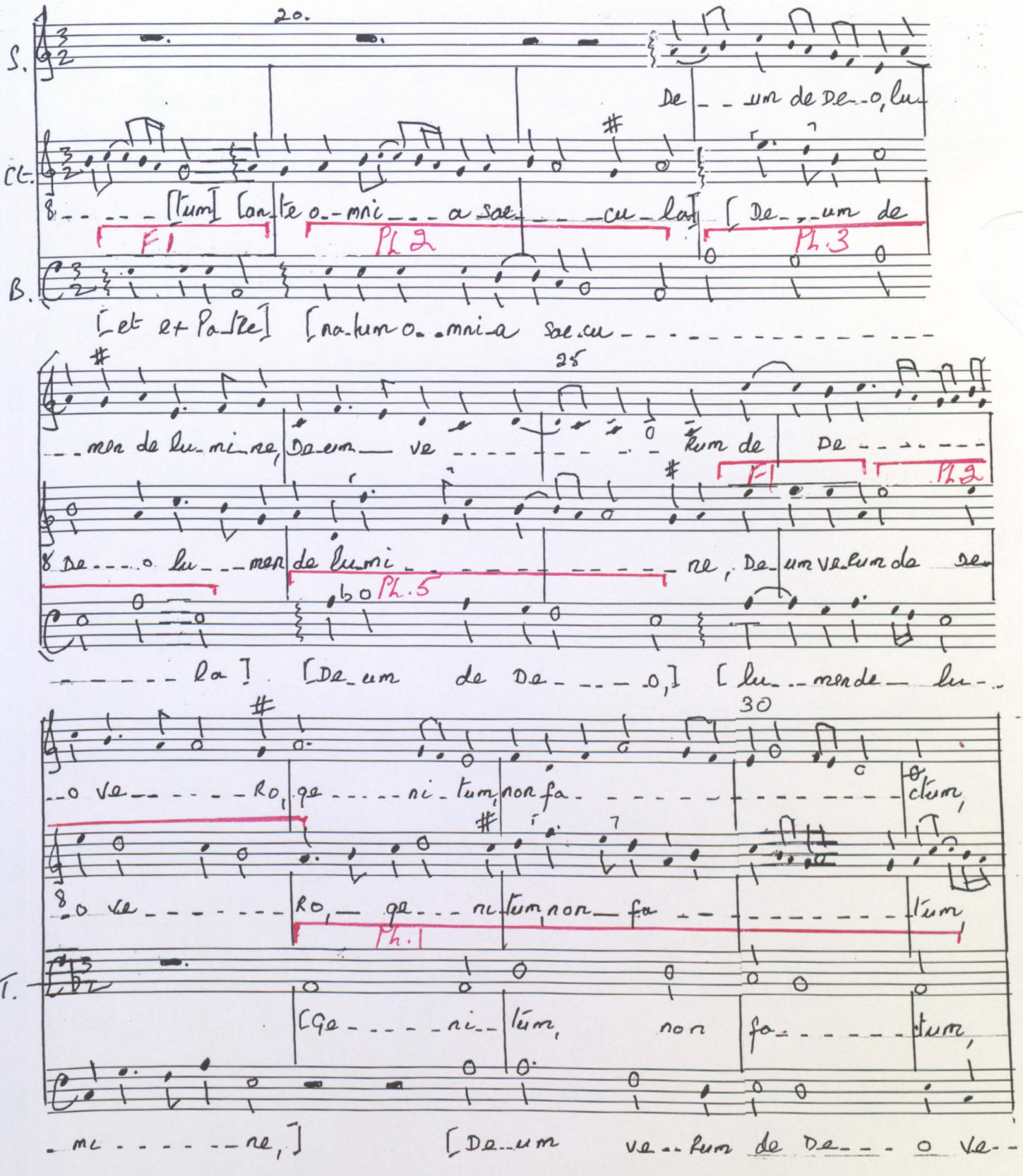
Ex. 190 Obrecht, *Sanctus*



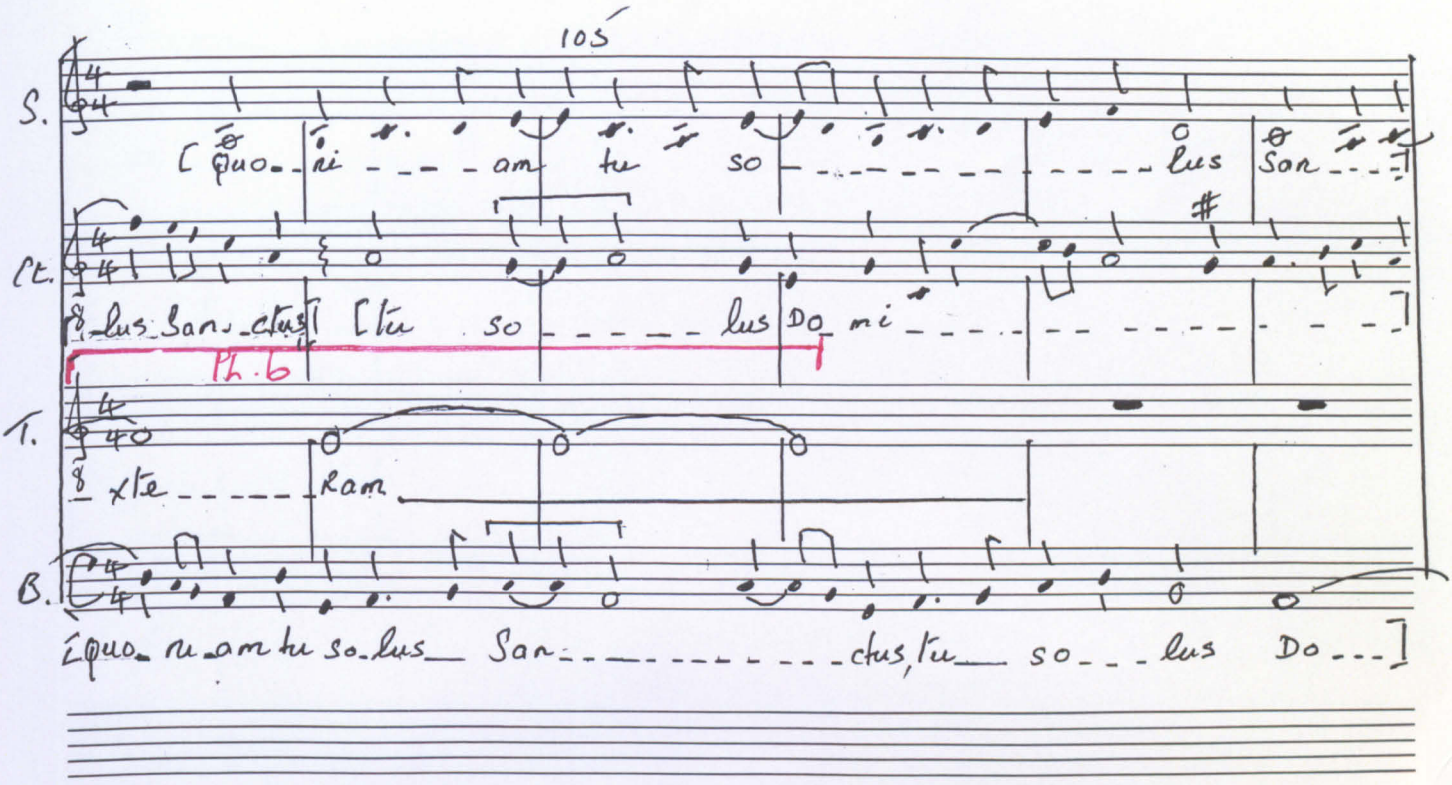
Ex. 191 Obrecht, *Patrem*



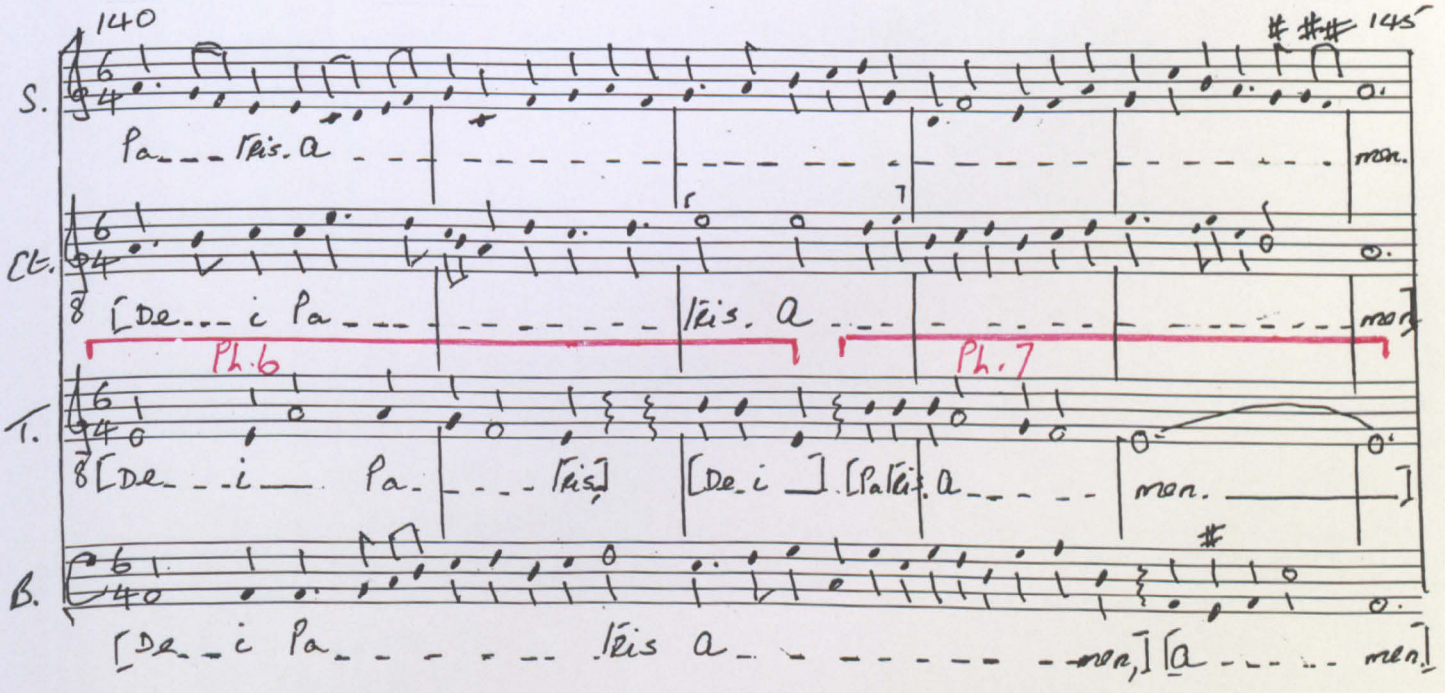
Ex. 192 Obrecht, *Patrem*



Ex. 193 Obrecht, *Qui tollis*

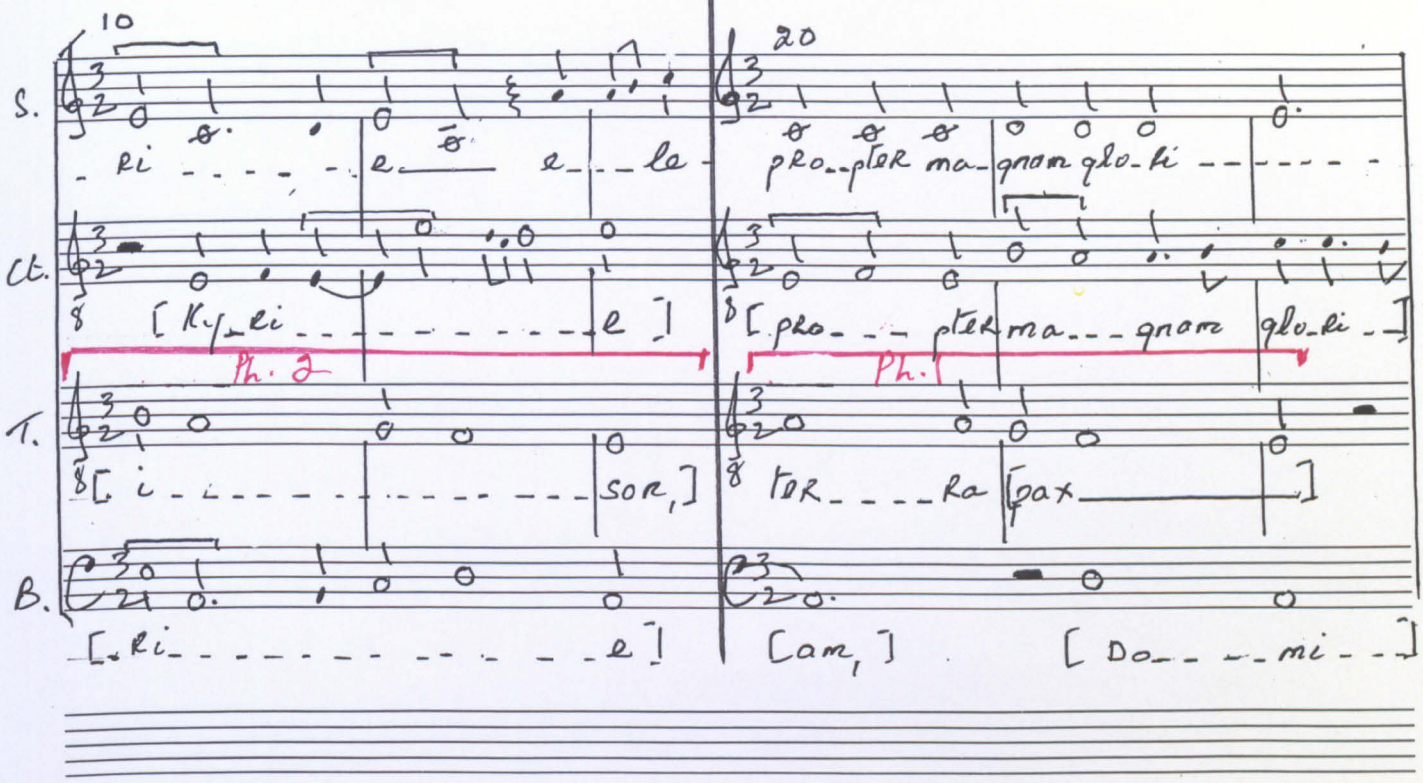


Ex. 194 Obrecht, *Tu solus*

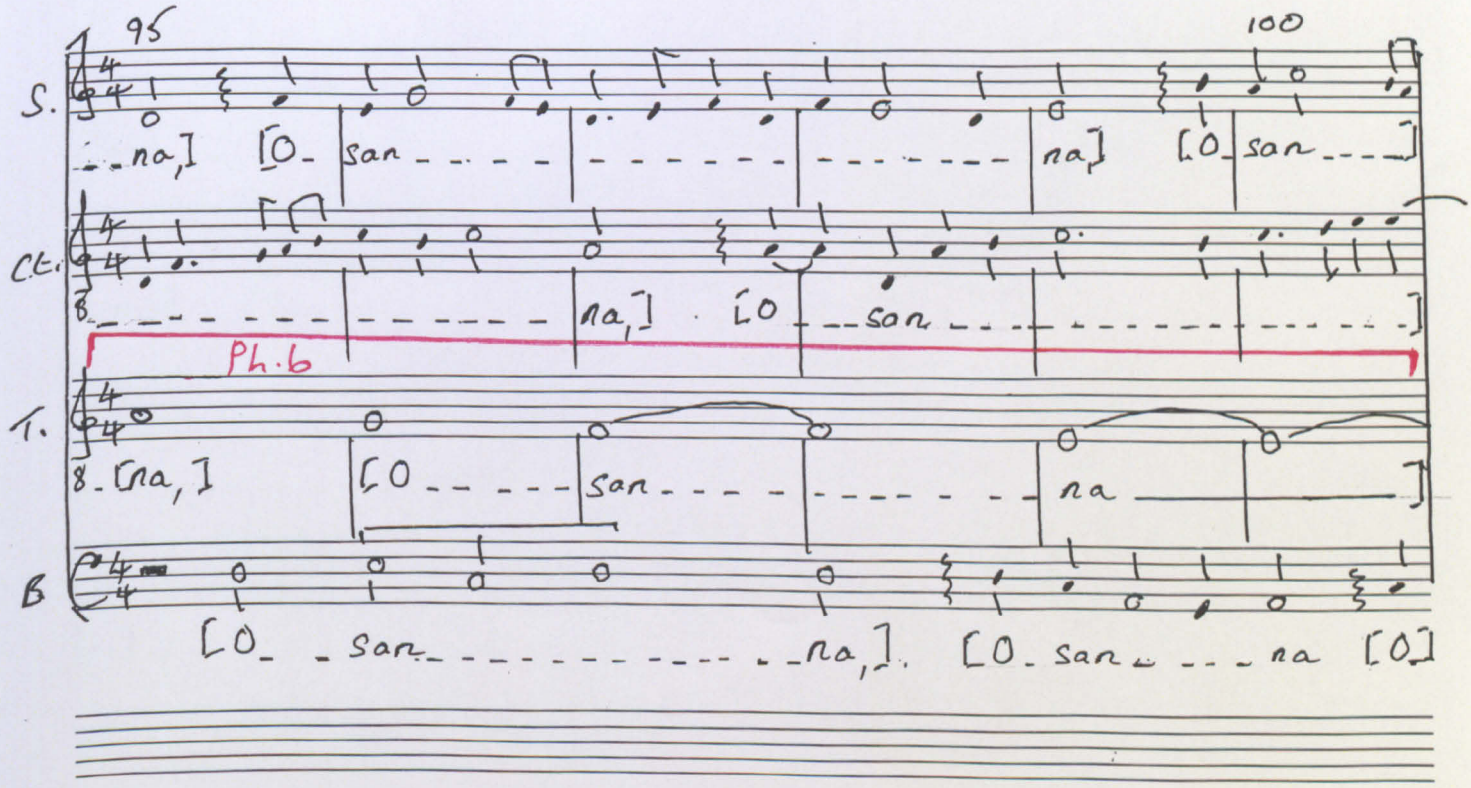


Ex. 195 [a] Obrecht, *Kyrie* I

Ex. 195 [b] Obrecht, *Et in terra*

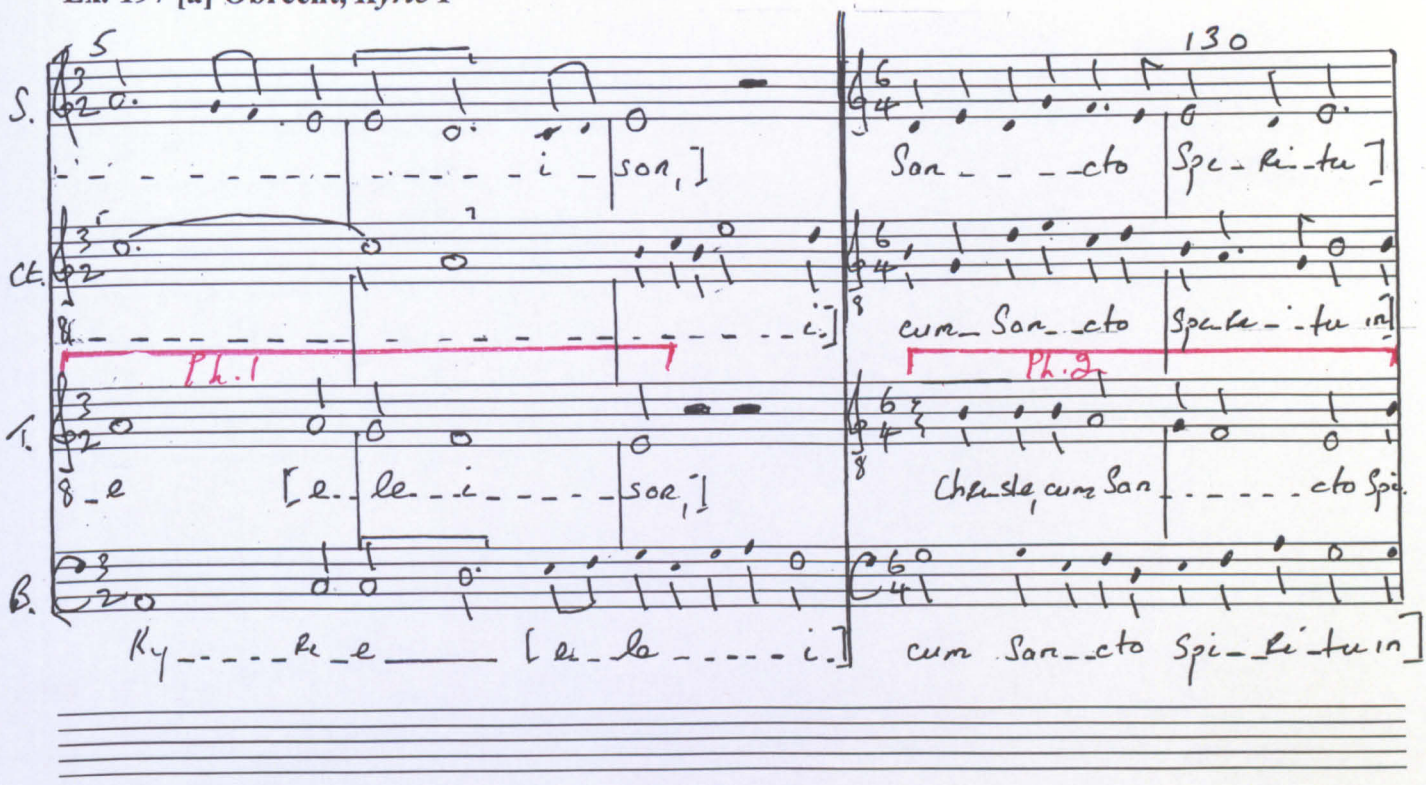


Ex. 196 Obrecht, *Osanna*



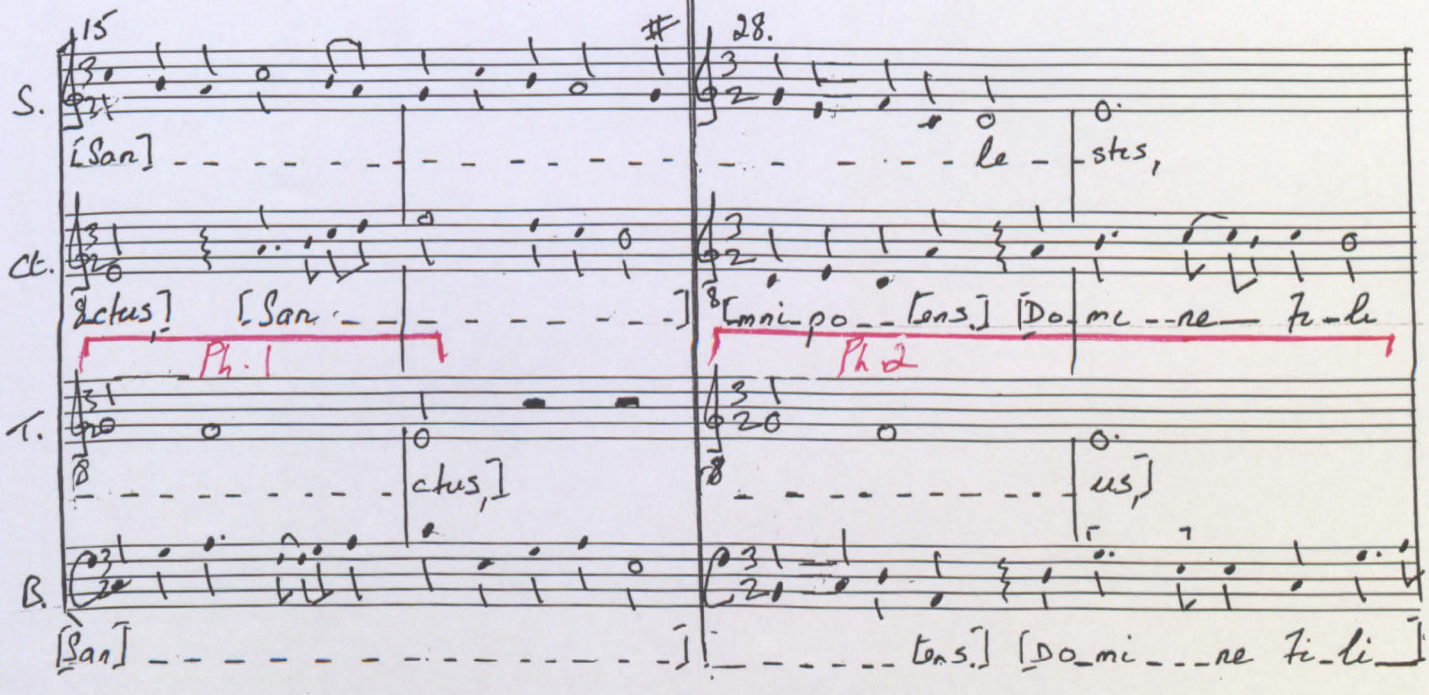
Ex. 197 [a] Obrecht, *Kyrie* I

Ex. 197 [b] Obrecht, *Tu solus*



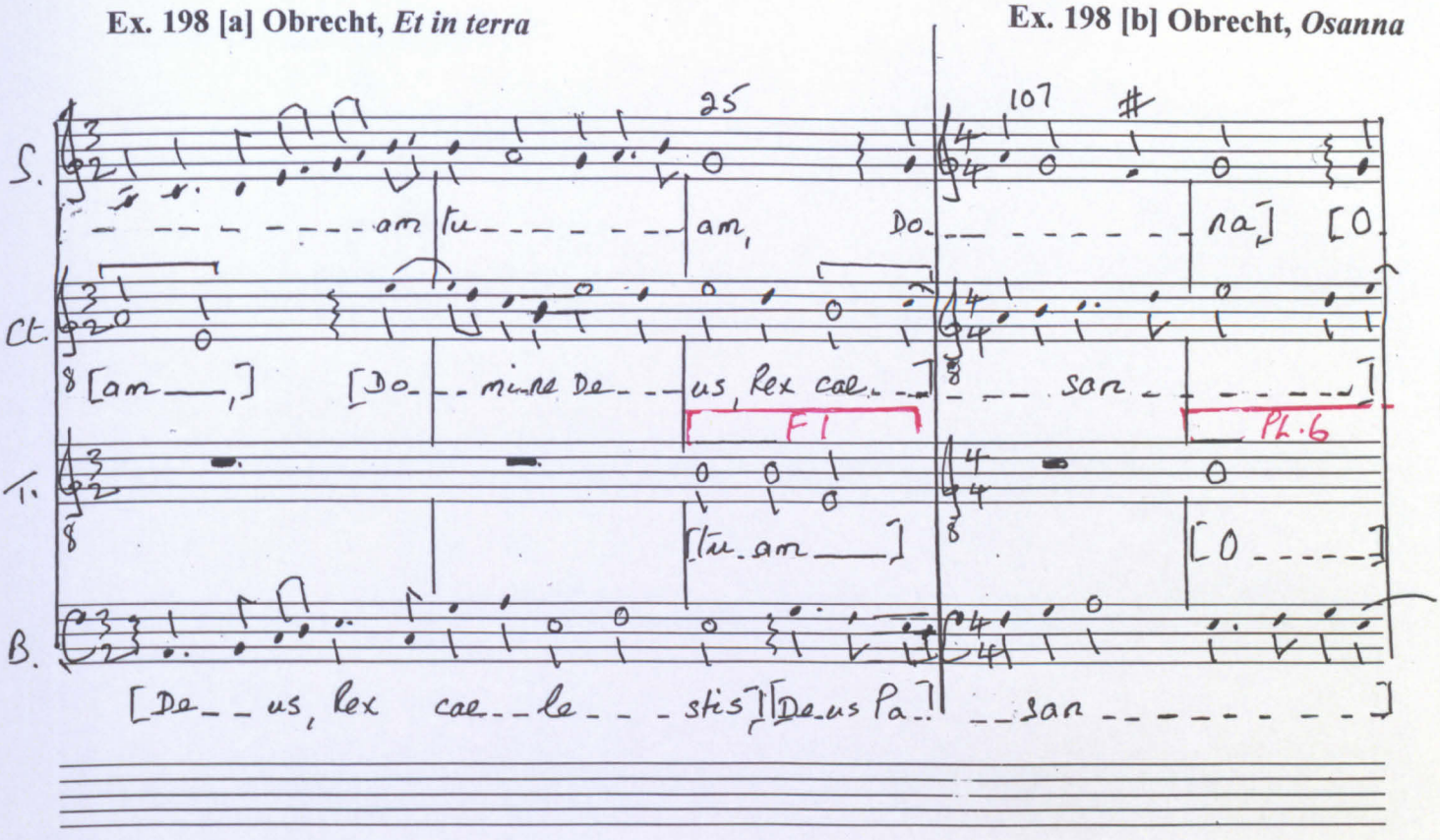
Ex. 197 [c] Obrecht, *Sanctus*

Ex. 197 [d] Obrecht, *Et in terra*

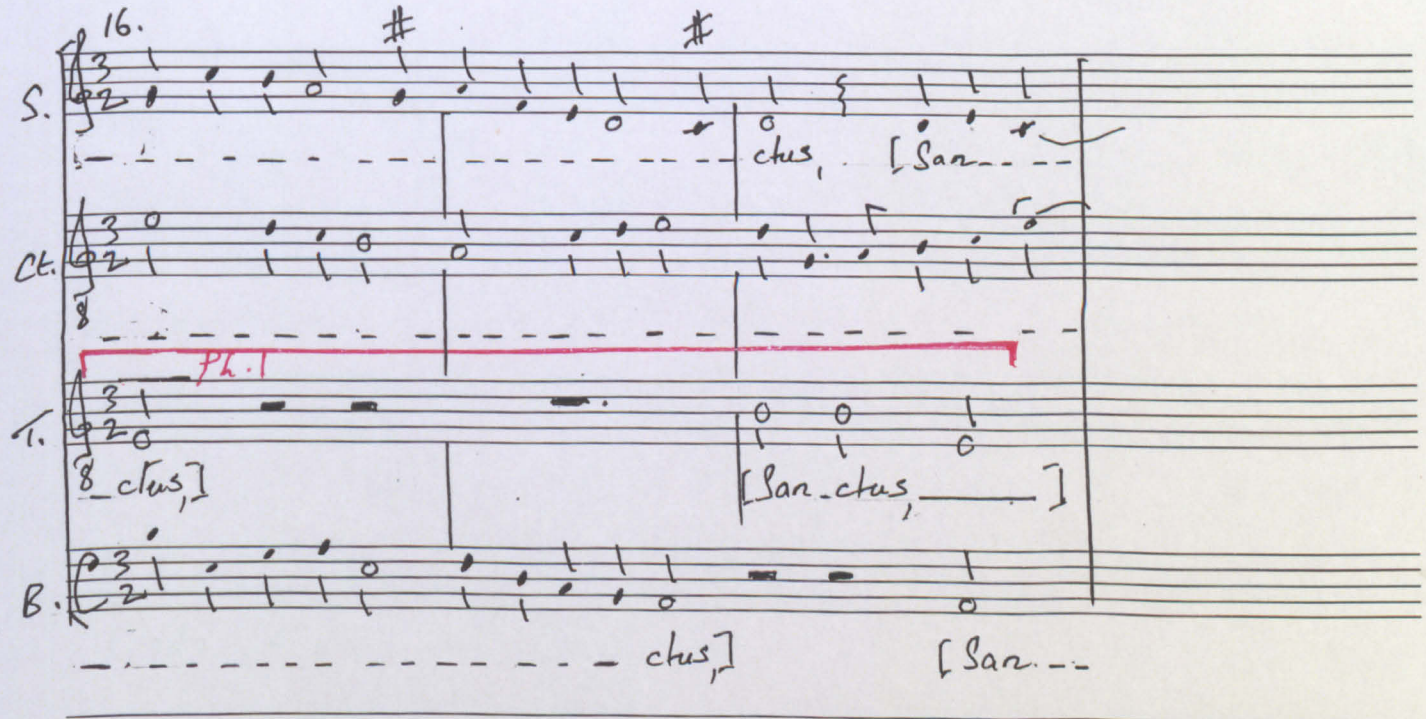


Ex. 198 [a] Obrecht, *Et in terra*

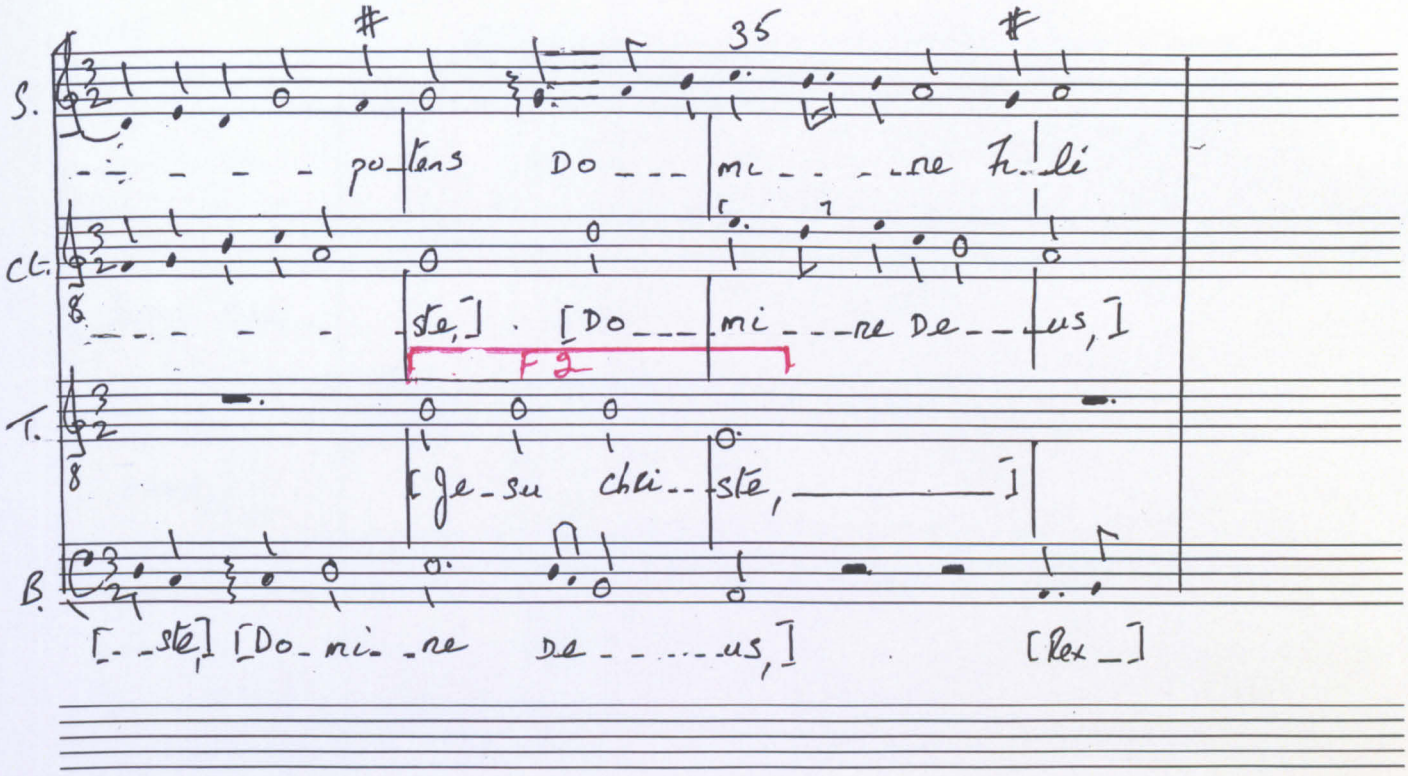
Ex. 198 [b] Obrecht, *Osanna*



Ex. 198 [c] Obrecht, *Sanctus*

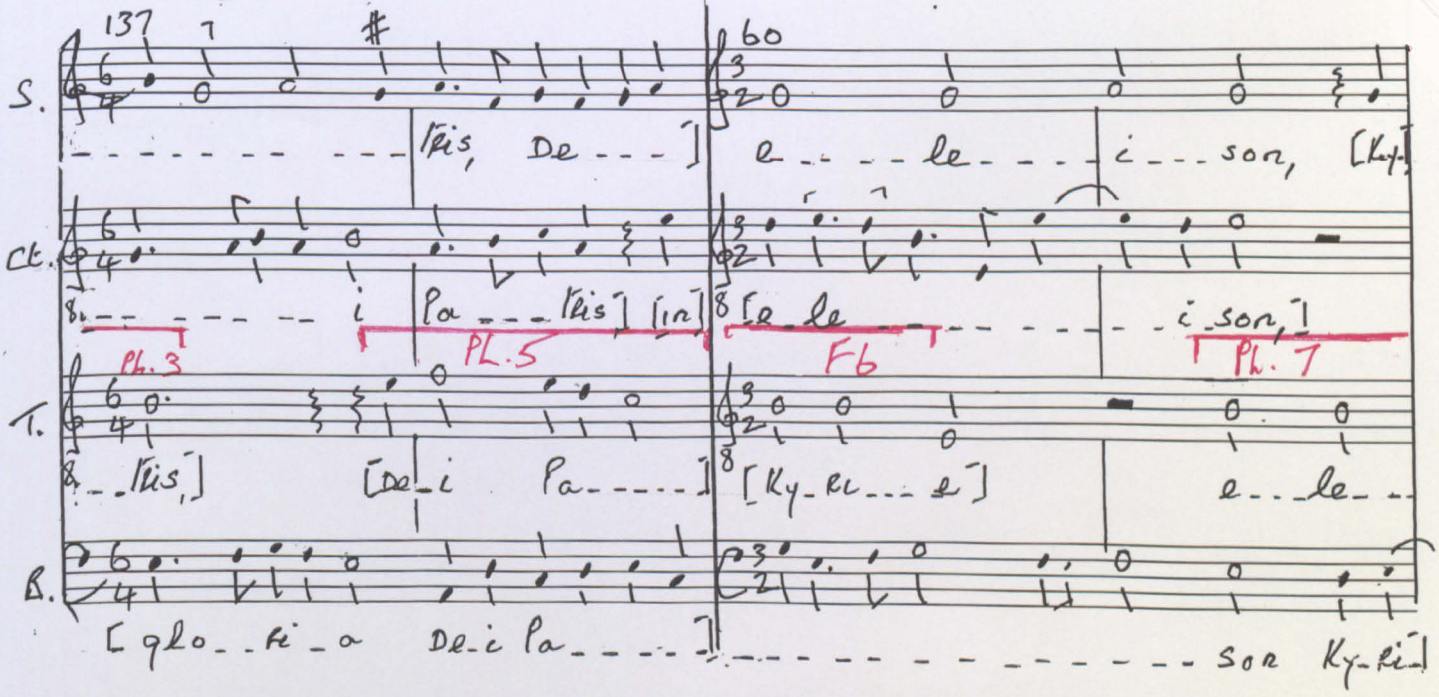


Ex. 199 Obrecht, *Et in terra*

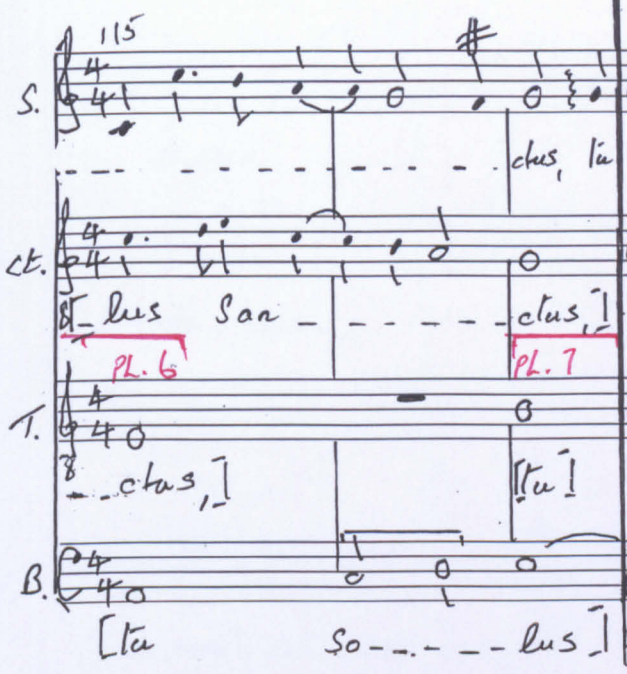


Ex. 200 [a] Obrecht, *Tu solus*

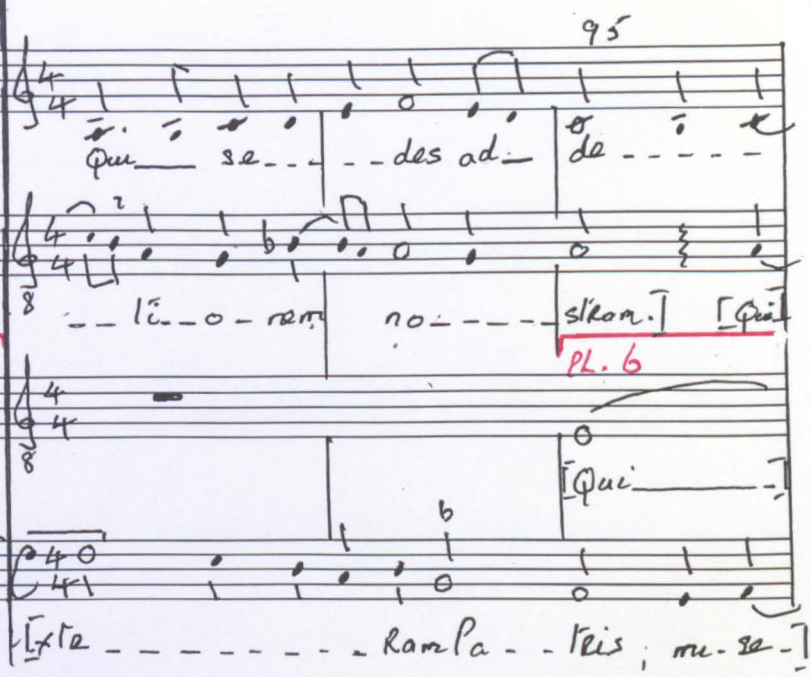
Ex. 200 [b] Obrecht, *Kyrie* II



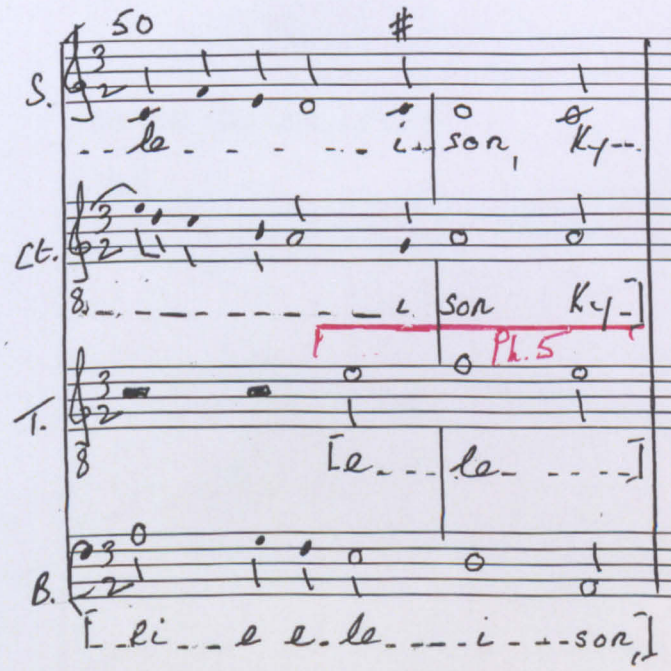
Ex. 200 [c] Obrecht, *Qui tollis*



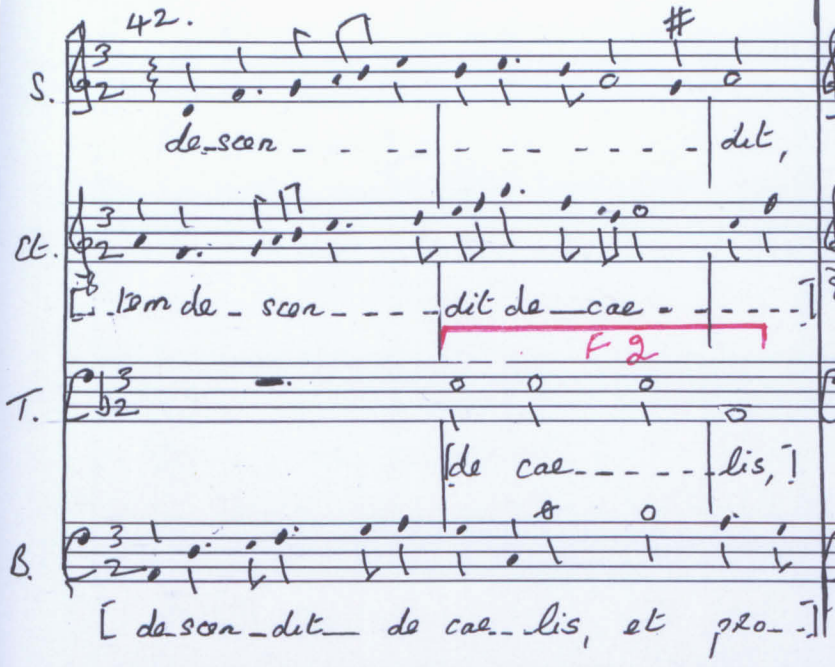
Ex. 200 [d] Obrecht, *Qui tollis*



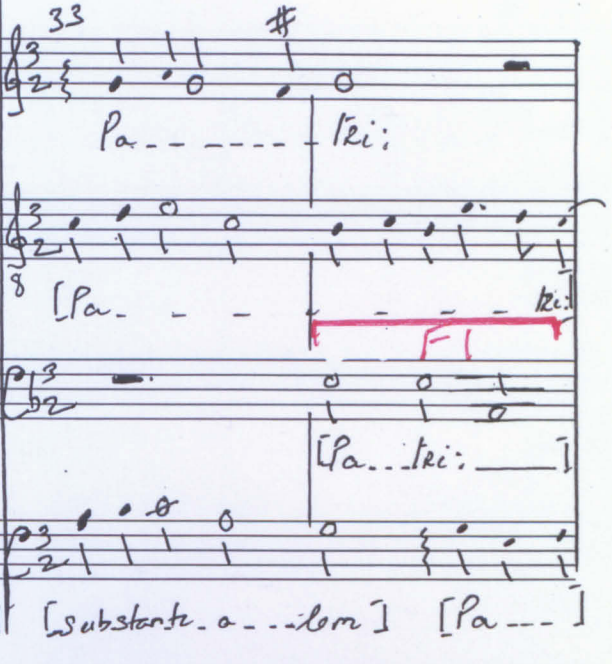
Ex. 200 [e] Obrecht, *Kyrie* II



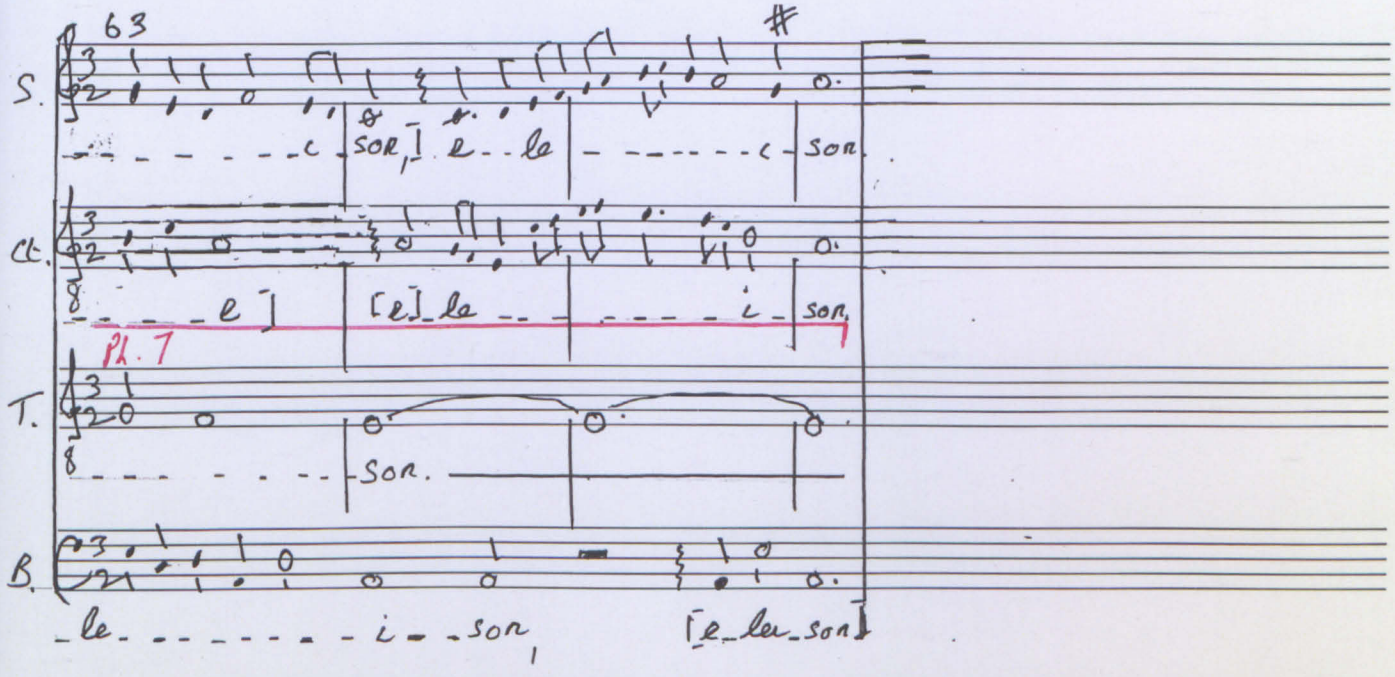
Ex. 201 [a] Obrecht, *Patrem*



Ex. 201 [b] Obrecht, *Patrem*



Ex. 202 Obrecht, *Kyrie* II



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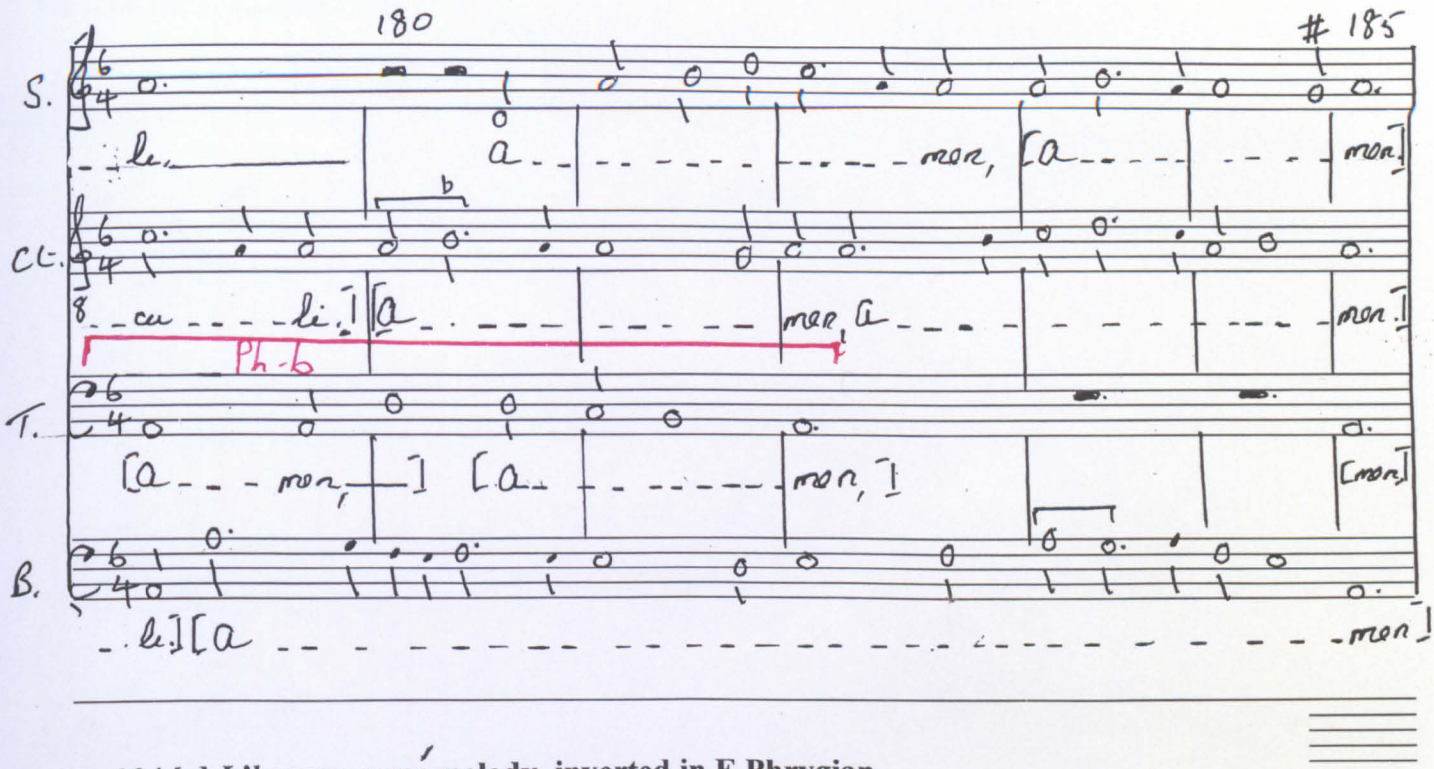
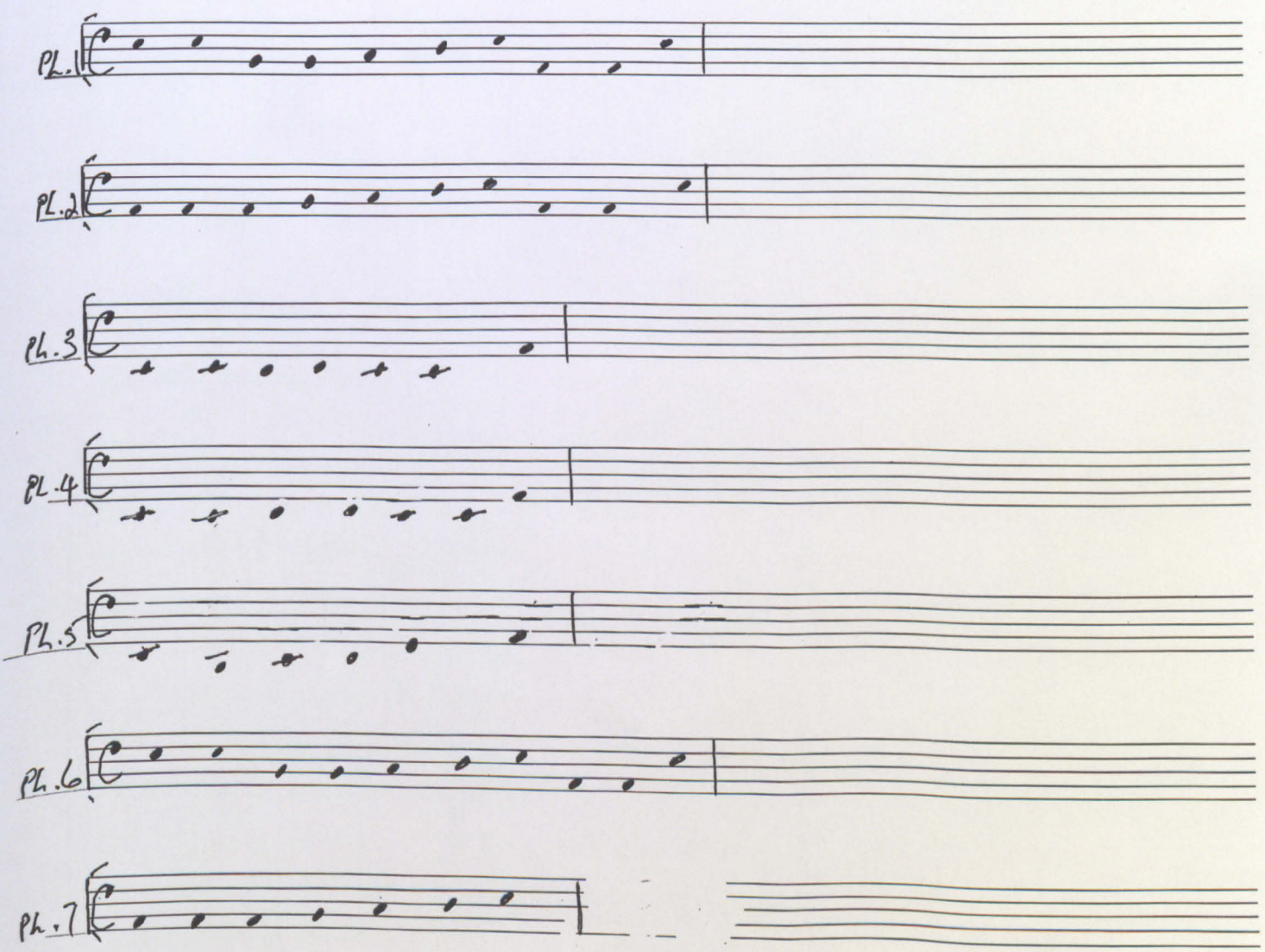
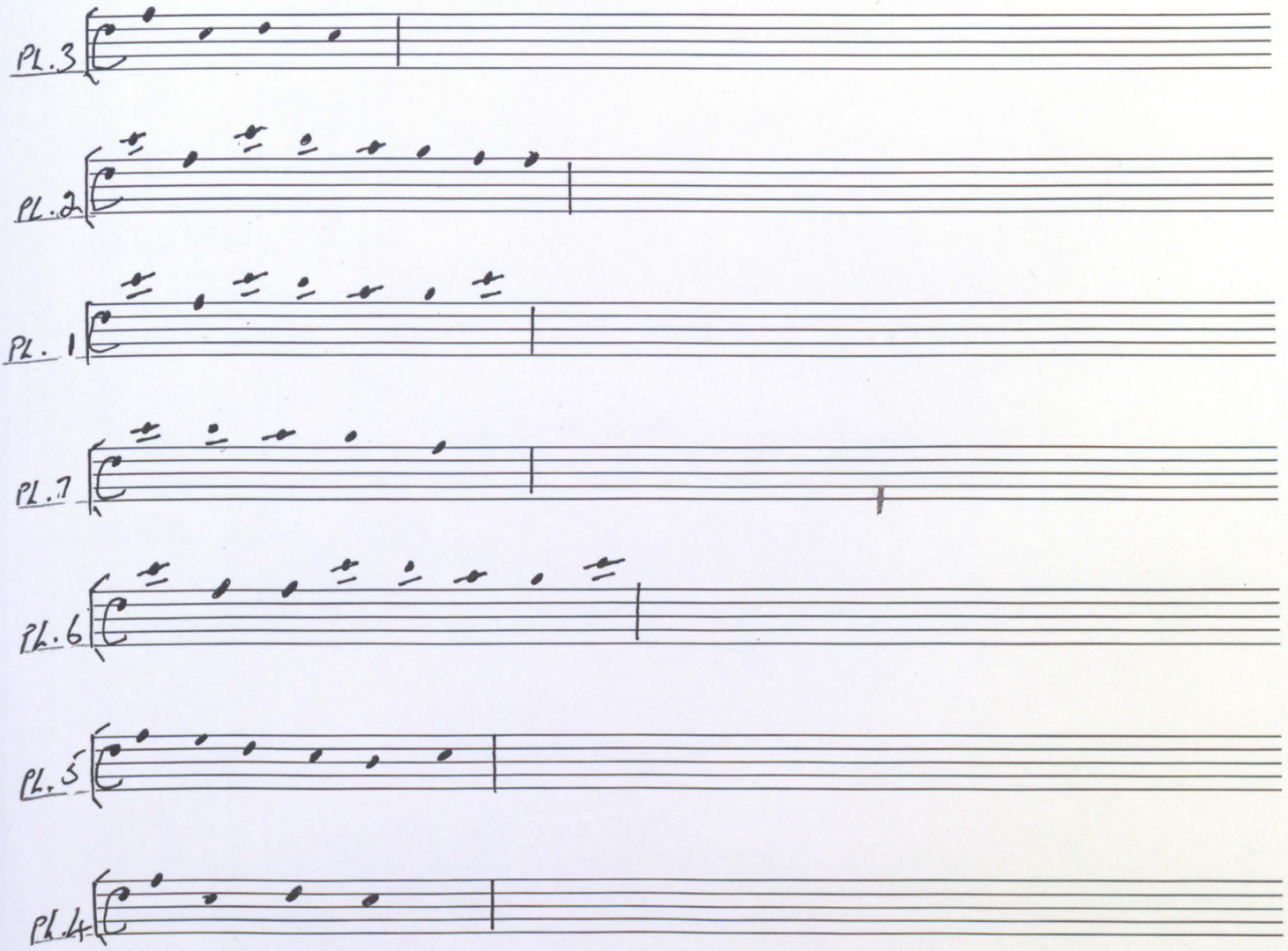
Ex. 203 Obrecht, *Confiteor*



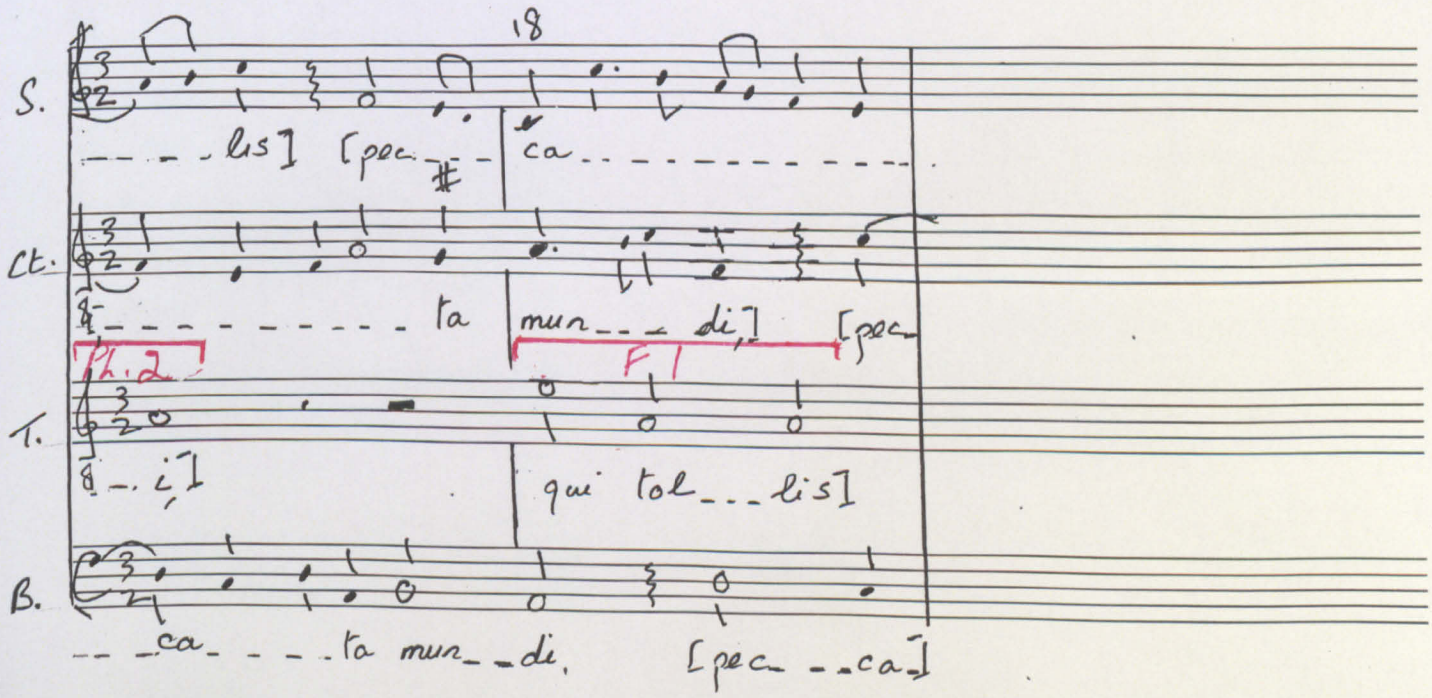
Ex. 204 [a] *L'homme armé* melody, inverted in E Phrygian



Ex. 204 [b] *L'homme armé* melody, retrograde-inversion in E Phrygian

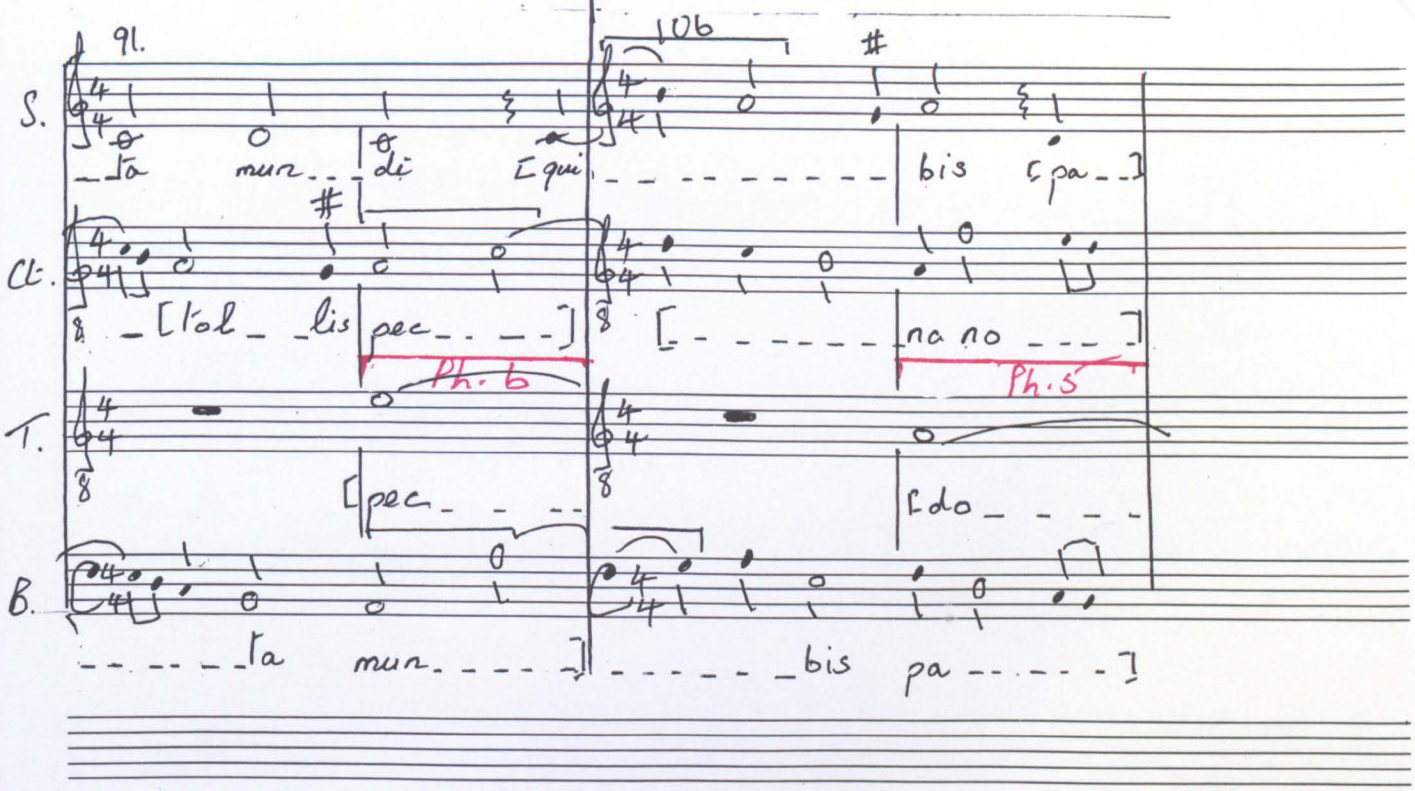


Ex. 205 Obrecht, *Agnus* I

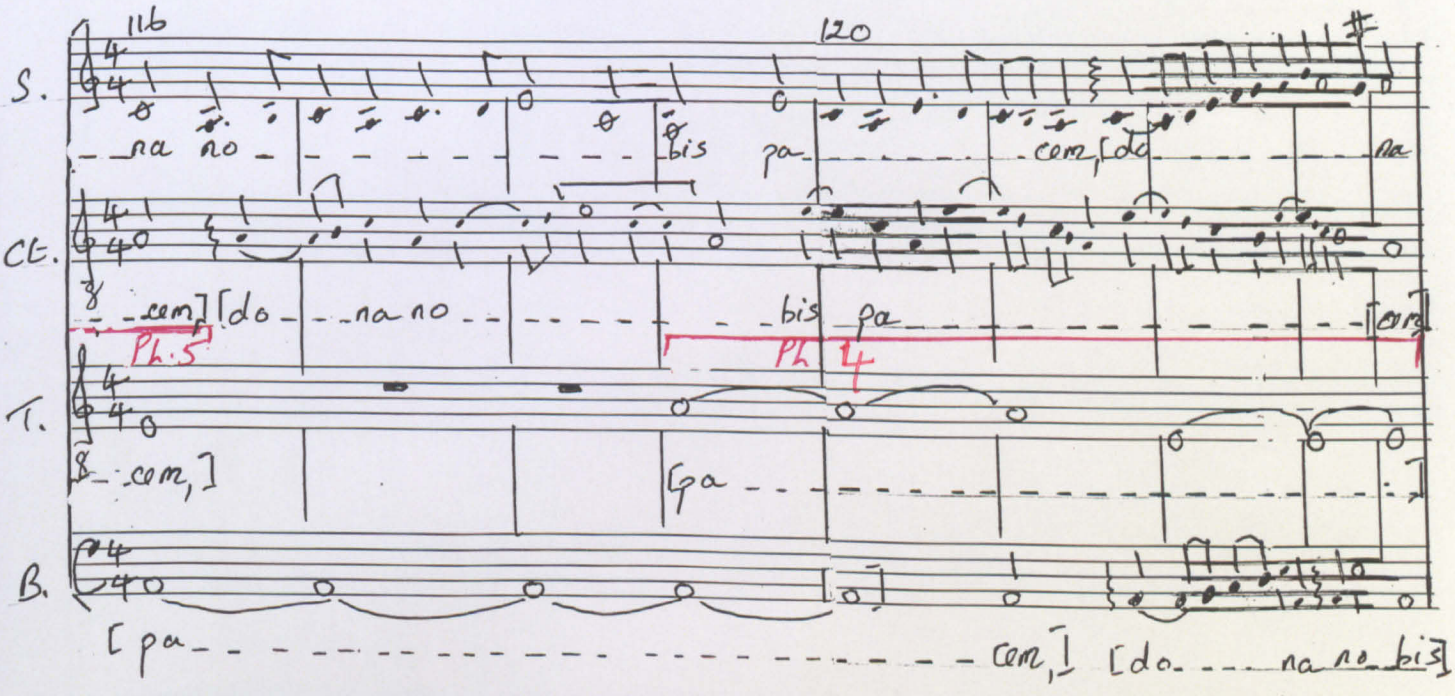


Ex. 206 [a] Obrecht, *Agnus* III

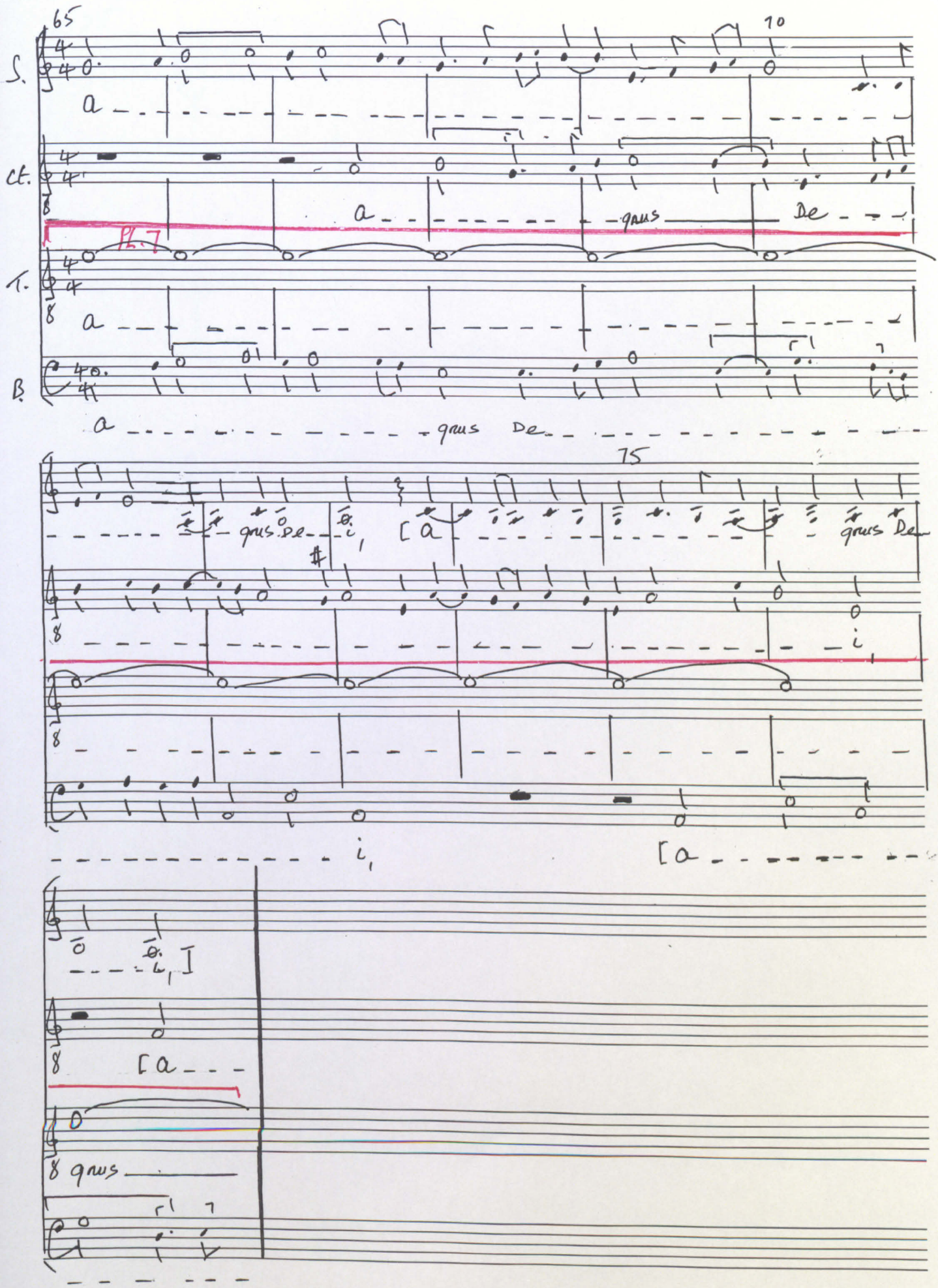
Ex. 206 [b] Obrecht, *Agnus* III



Ex. 207 Obrecht, *Agnus* III

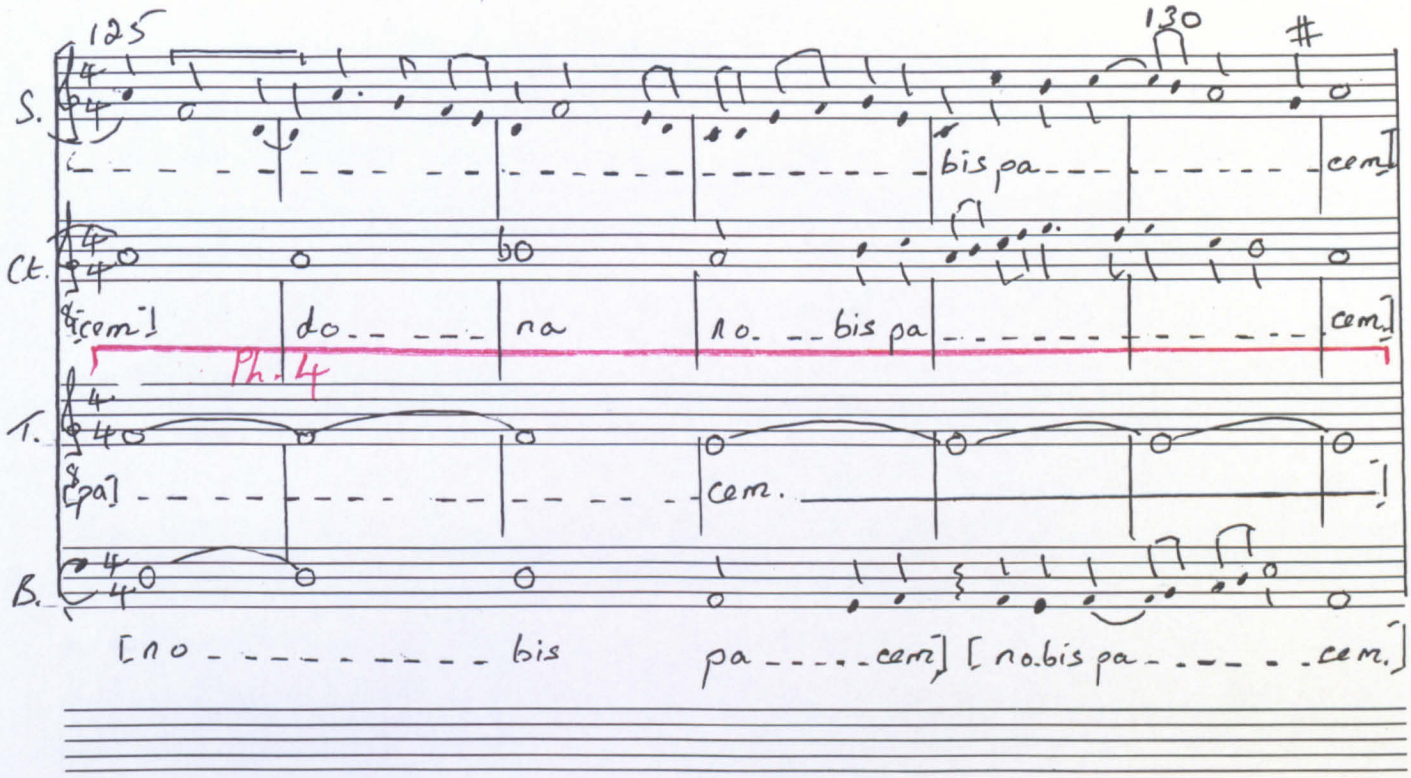


Ex. 208 Obrecht, *Agnus* III

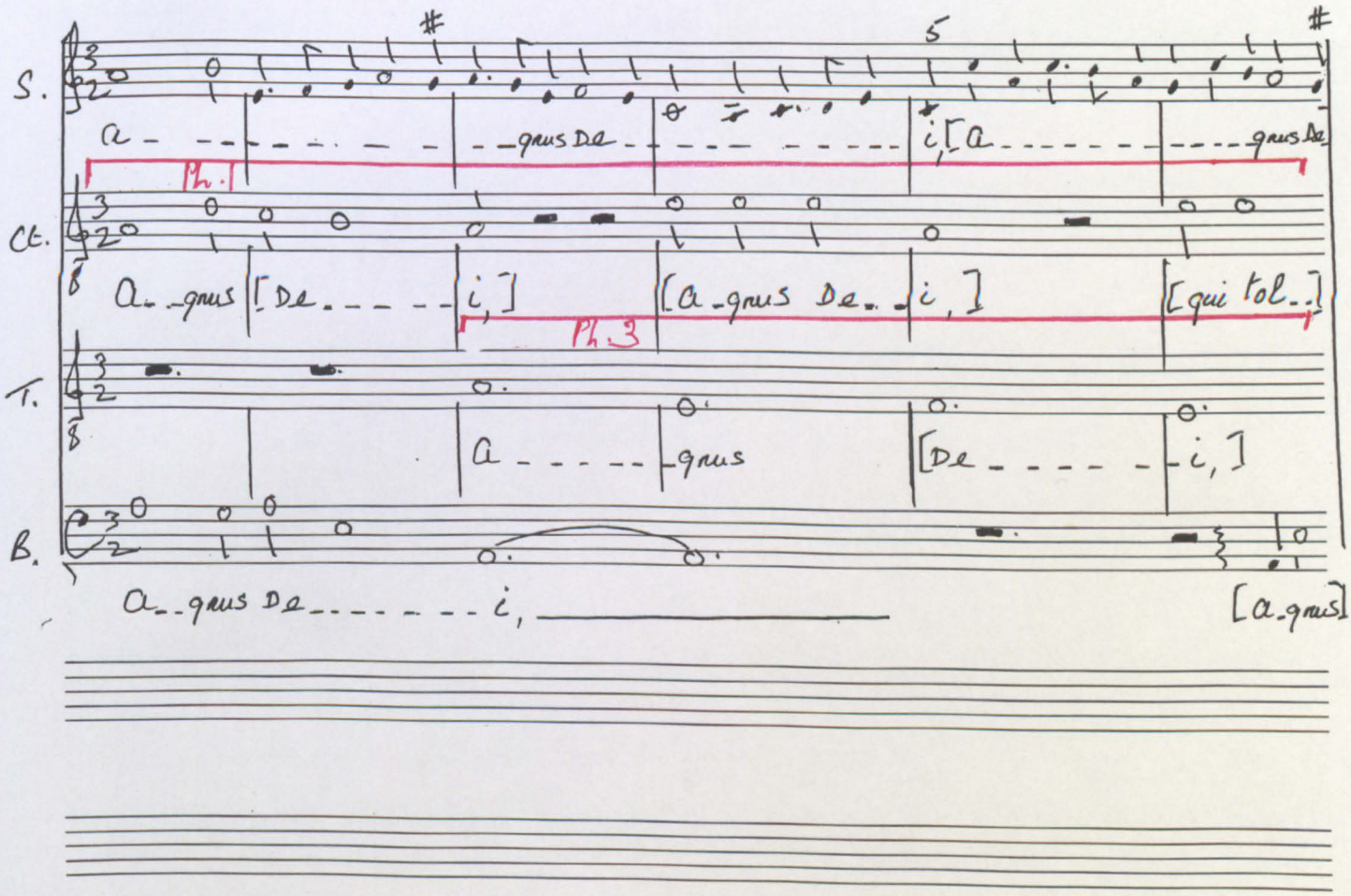


TEXT
CUT OFF IN THE
ORIGINAL

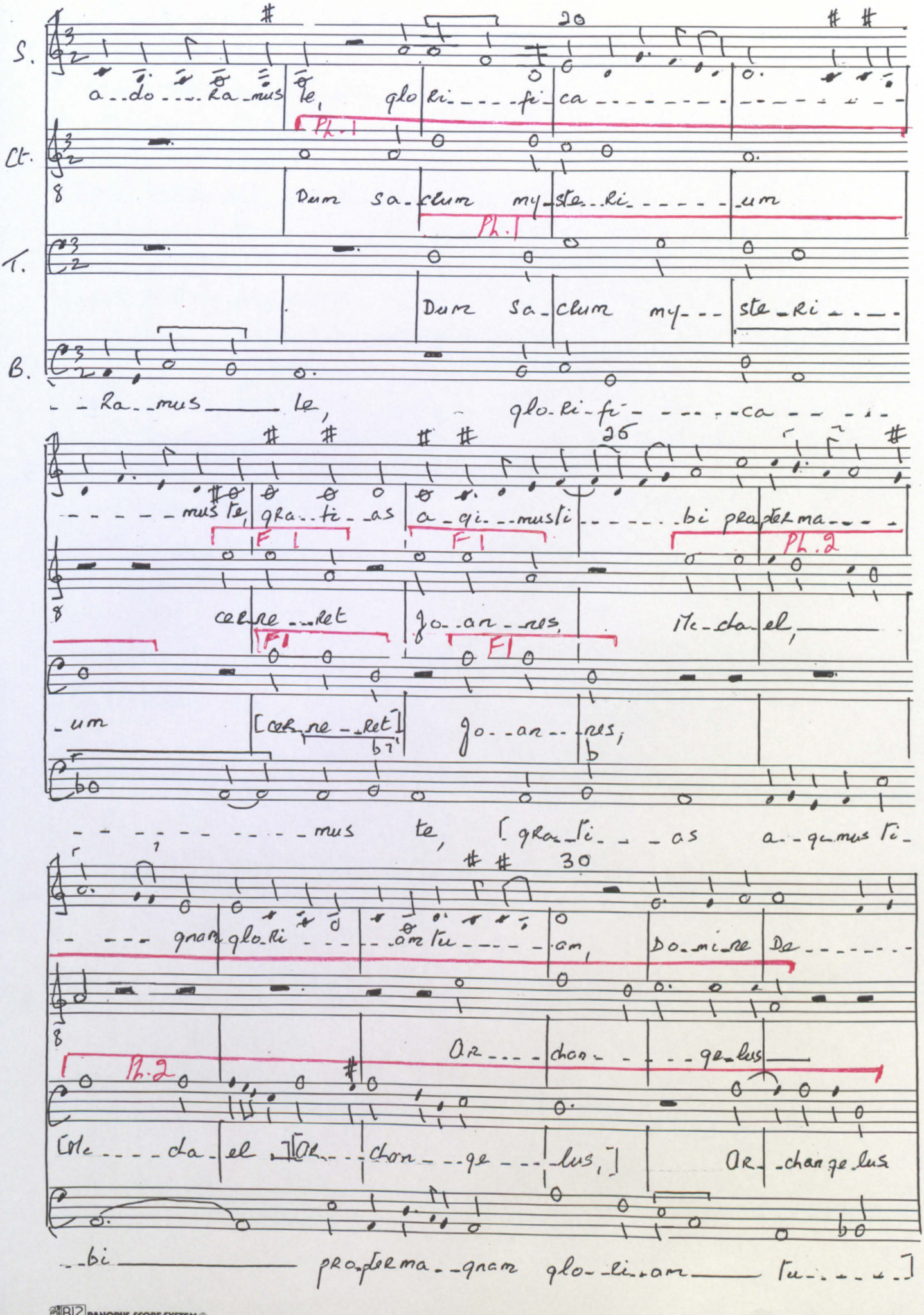
Ex. 209 Obrecht, *Agnus* III



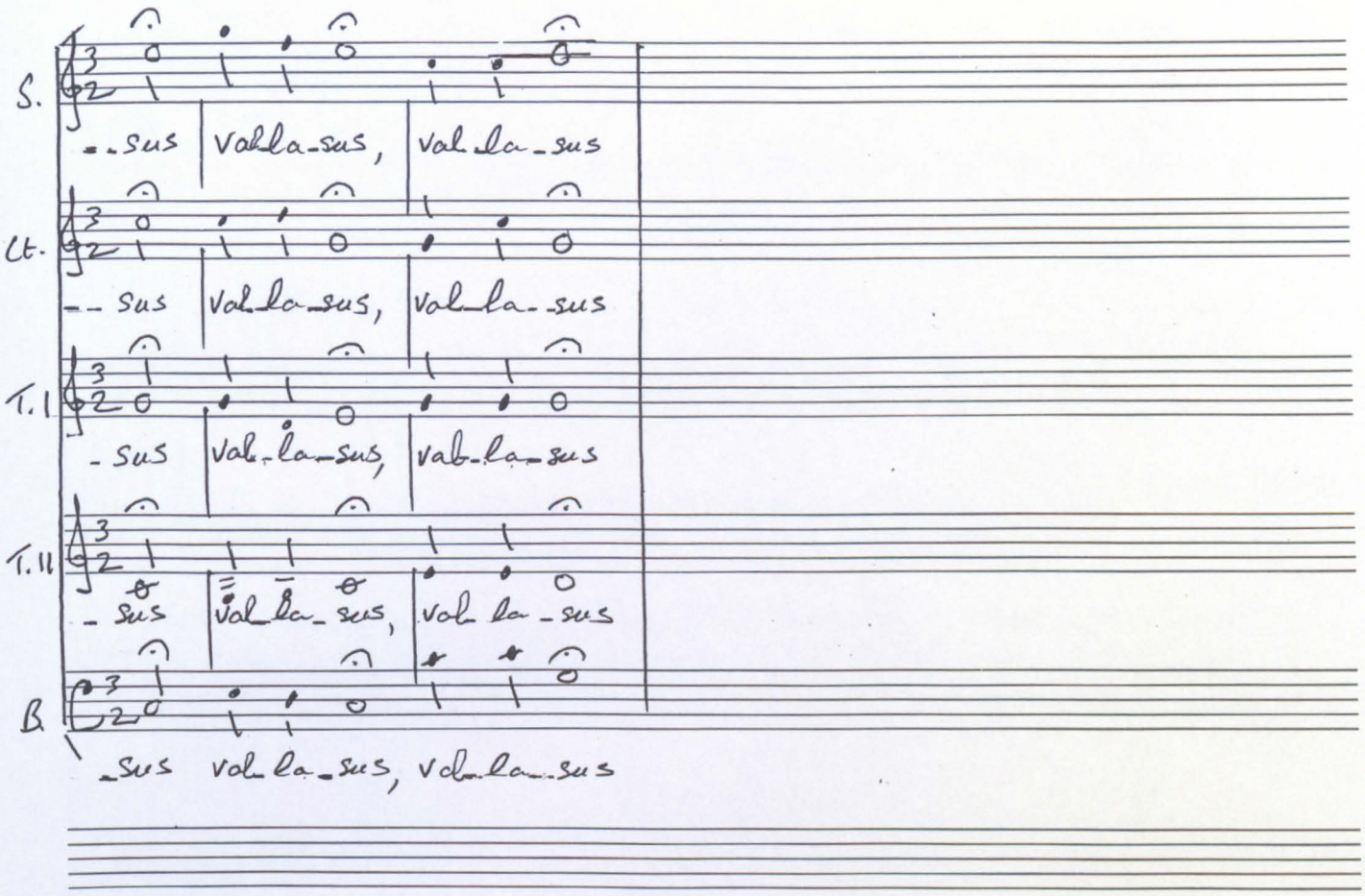
Ex. 210 Obrecht, *Agnus* I



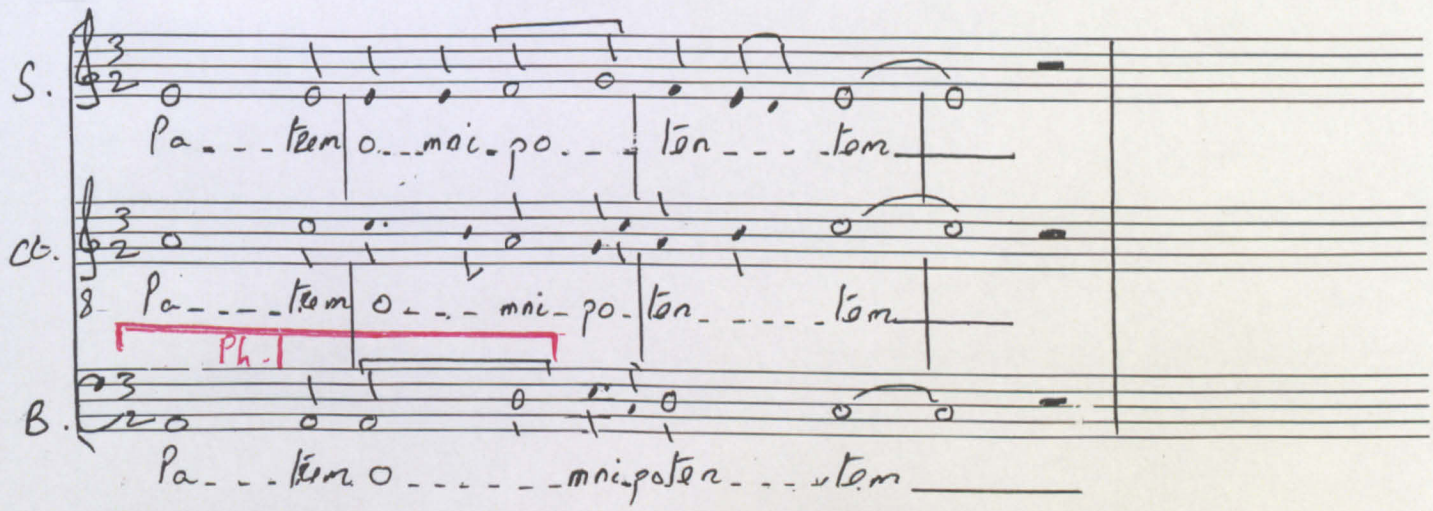
Ex. 211 Regis, *Et in terra*



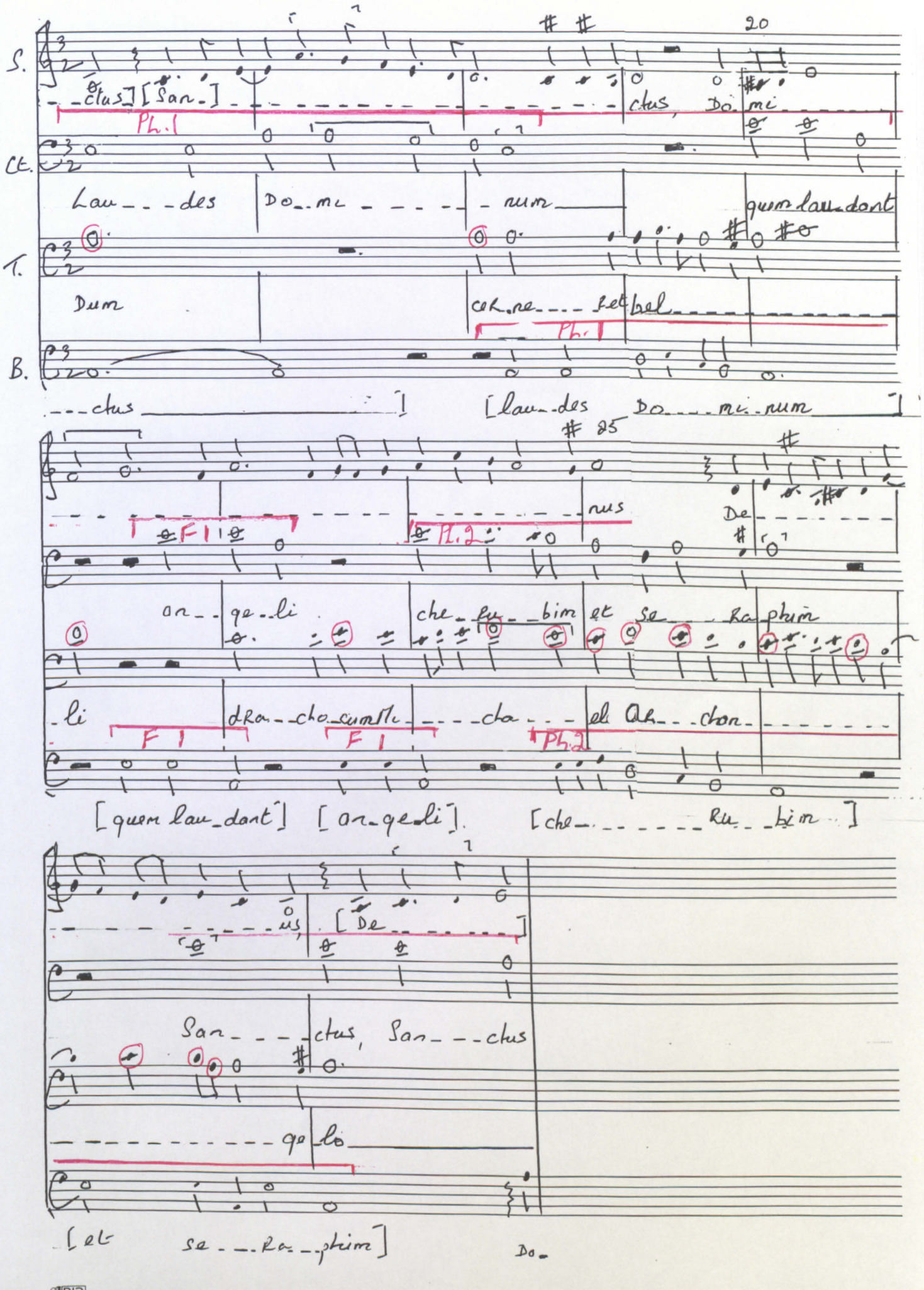
Ex. 212 Regis, Motet *O admirabile commercium*



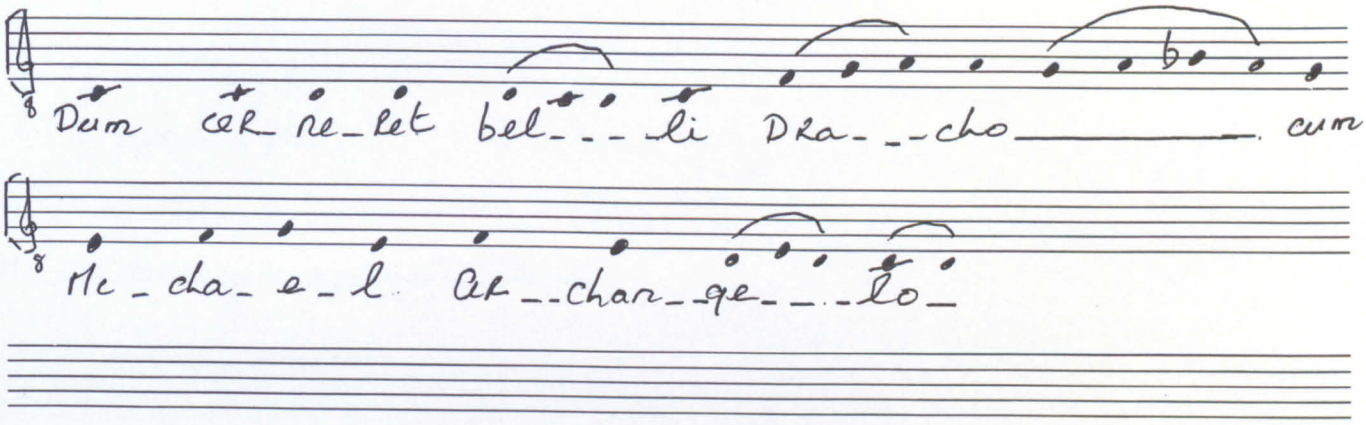
Ex. 213 Regis, *Patrem*



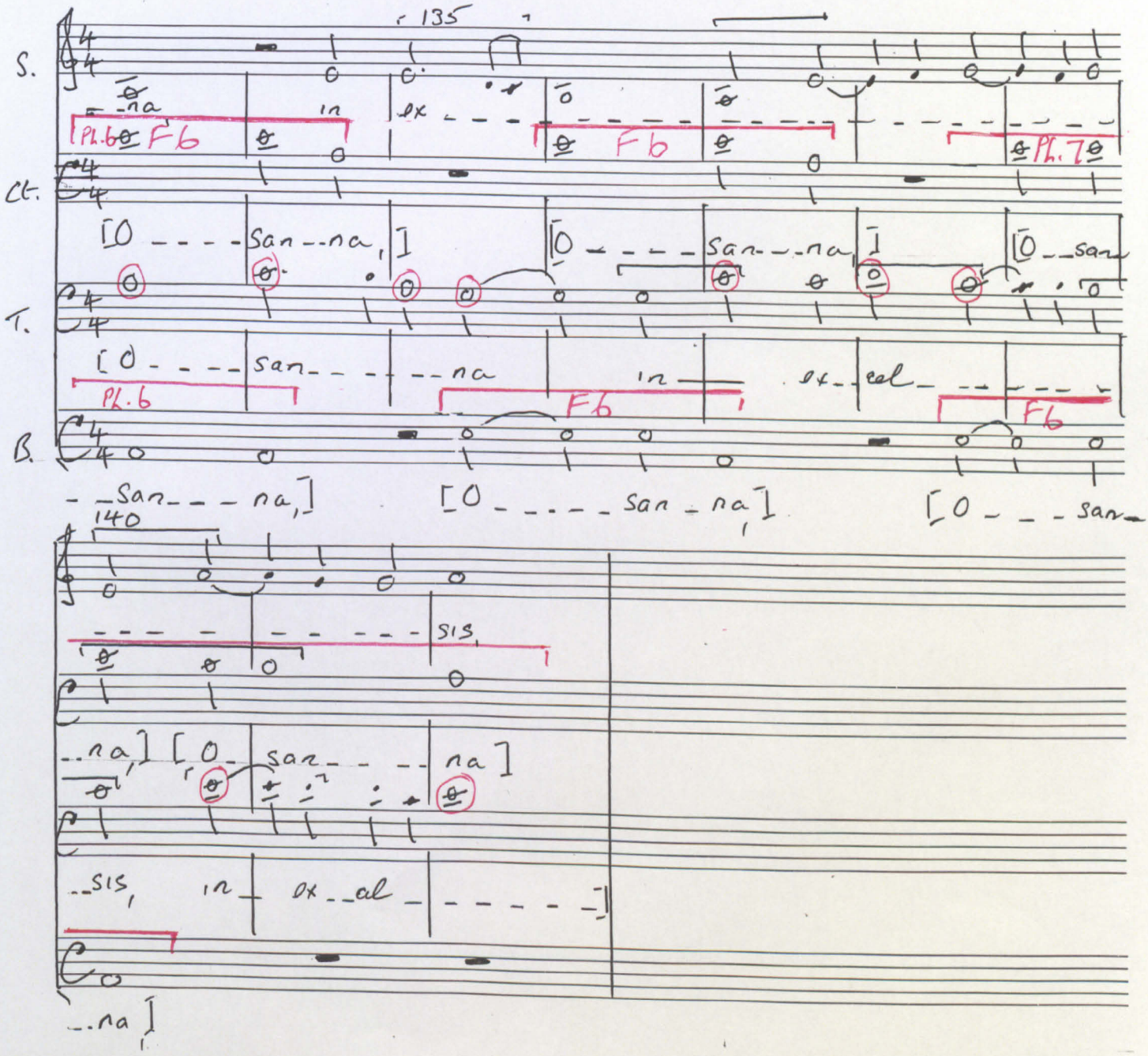
Ex. 214 [a] Regis, *Sanctus*



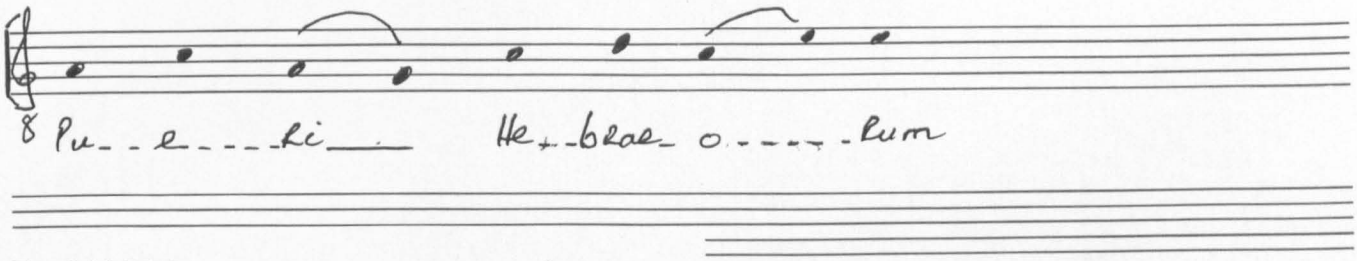
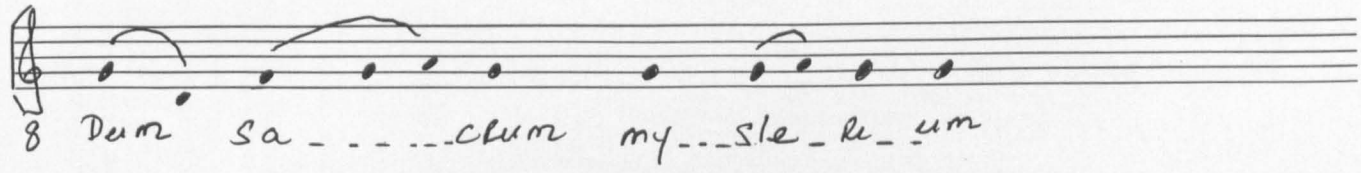
Ex. 214 [b] Plainsong *Dum cerneret belli*



Ex. 215 [a] Regis, *Osanna* II



Ex. 215 [b] Plainsong *Pueri Hebraeorum*



Ex. 216 Plainsong *Dum sacrum mysterium*